January 27 – February 9 1983 No 34 60p

KERRANG!

THIN LIZZY!

Win exclusive Lynott iron gloves – plus albums

ASIA!

STATUS QUO!

TED NUGENT!

MAMAS BOYS!

BOB SEGER!

HUGHES/THRALL!

BITCH!

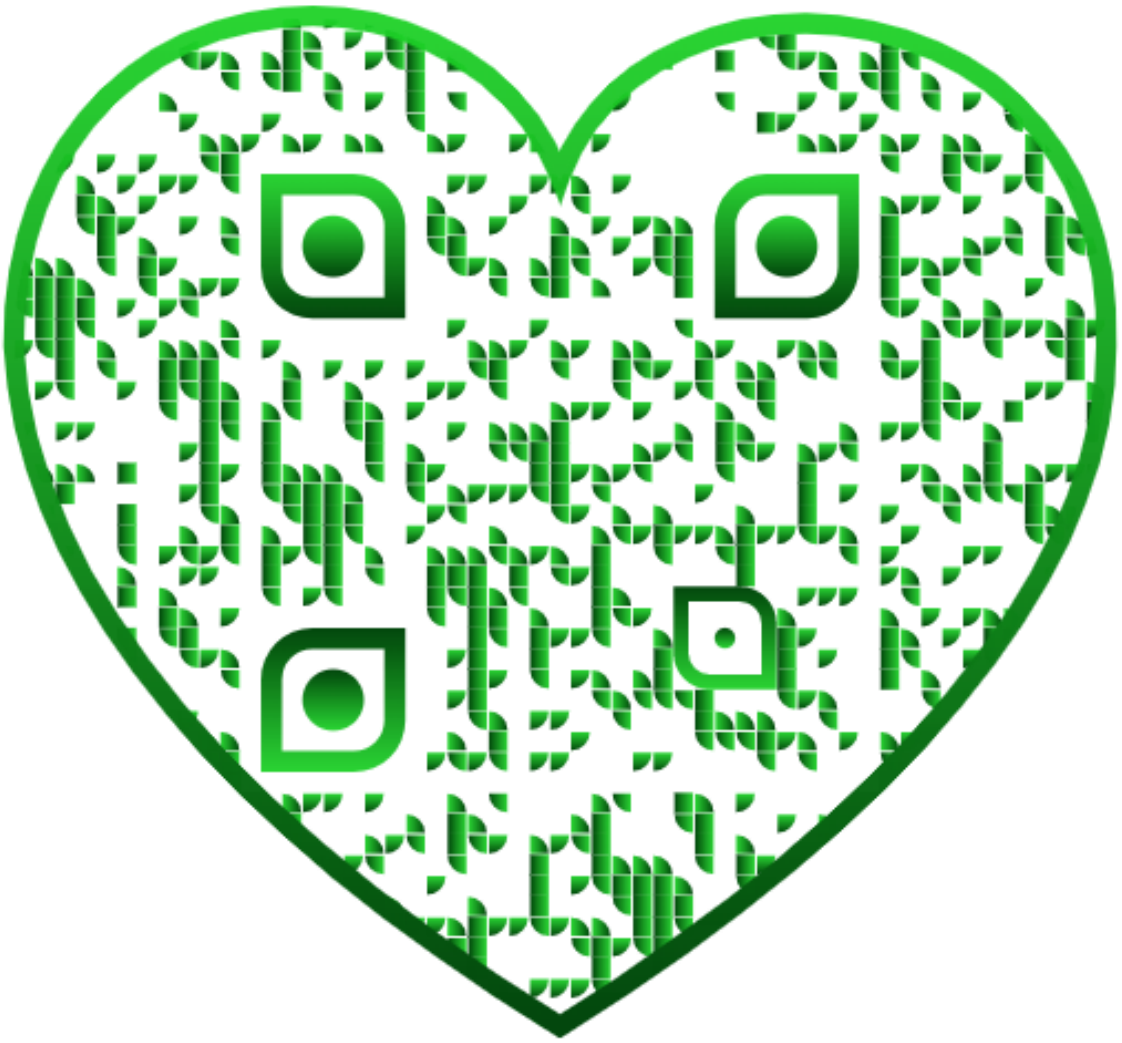
DEF LEPPARD!

REO!

BOC!

LORDS OF THE NEW CHURCH

THIN LIZZY's Phil Lynott: pic by Robert Ellis



The official heavy rock charts specially compiled for* Kerrang! *from a nationwide survey of 50 specialist shops

SINGLES

1	4	SYMPTOM OF THE UNIVERSE **Ozzy Osbourne** (Jet)
2	10	SHADOWS OF THE NIGHT **Pat Benatar** (Chrysalis)

3	—	SILVER MACHINE **Hawkwind** (United Artists)
4	2	HERE I GO AGAIN **Whitesnake** (Liberty)
5	9	CAROLINE (LIVE AT THE N.E.C.) **Status Quo** (Vertigo)
6	3	MARKET SQUARE HEROES **Marillion** (EMI)
7	11	THE WANDERER **Fist** (Neat)
8	7	(AND NOW – THE WALTZ) C'EST LA VIE **Slade** (RCA)
9	2	KILLER **Kiss** (Casablanca)
10	13	ALL RIGHT NOW **Free** (Island)
11	17	NO MORE LONELY NIGHTS **Wishbone Ash** (AVM)
12	12	TALKIN' 'BOUT ROCK 'N' ROLL **Spider** (RCA)
13	8	I'VE BEEN YOUR FOOL **Lynyrd Skynyrd** (MCA)
14	—	FAST BIKES **Le Griffe** (Bullet)
15	5	MAKING TRACKS **Tygers Of Pan Tang** (MCA)
16	24	CRASH BANG WALLOP **Raven** (Neat)
17	6	HEAVY METAL ROCK 'N' ROLL **Rock Goddess** (A&M)
18	—	PHOTOGRAPH **Stampede** (Polydor)
19	18	HOT LADY **Dedringer** (Neat)
20	28	TIL THE END OF THE DAY **Cockney Rejects** (Arena)
21	15	SUBDIVISIONS **Rush** (Mercury)
22	19	SOLE SURVIVOR **Asia** (Geffen)
23	—	HAND TO HOLD ONTO **John Cougar** (Riva)
24	26	OKEY COKEY **Slade** (Speed)
25	23	COMING HOME **Val Halla** (Neat)
26	21	BACK TO EARTH **Magnum** (Jet)
27	—	EYE OF THE TIGER **Survivor** (Scotti Brothers)
28	16	LONG GONE **Gillan** (Virgin)
29	—	BLOOD LUST **Venom** (Neat)
30	14	YOU GOT LUCKY **Tom Petty** (MCA)

Compiled by MRIB

IMPORT ALBUMS

1	TANE CAIN **Tane Cain** (RCA)
2	LIVE **Riot** (elektra)
3	MINI-LP **Kim Mitchell** (Anthem)
4	RESTLESS AND WILD **Accept** (CNR)
5	DAWN PATROL **Nightranger** (Boardwalk)
6	LEE AARON PROJECT **Lee Aaron** (Freedom)
7	SINK YOUR TEETH INTO THAT **Talas** (Important)
8	KNICKERS DOWN **Buxx** (Panther)
9	DEATH OR GLORY **Heavyload** (Thunderload)
10	LIVE IN JAPAN **Tygers Of Pan Tang**

Compiled by MRIB

ALBUMS

1	2	"FROM THE MAKERS OF . . . **Status Quo** (Vertigo)
2	6	RECORD **Foreigner** (Atlantic)
3	3	SAINTS AN' SINNERS **Whitesnake** (Liberty)
4	1	CODA **Led Zeppelin** (Swansong)
5	15	HUGHES THRALL **Hughes & Thrall** (Epic)
6	12	BLACK METAL **Venom** (Neat)
7	4	TALK OF THE DEVIL **Ozzy Osbourne** (Jet)
8	20	FLAT OUT **Buck Dharma** (Portrait)
9	10	DEATH PENALTY **Witchfinder General** (HM Worldwide)
10	8	OFFICIAL BOOTLEG – LIVE **Stampede** (Polydor)
11	22	ON STAGE **Slade (RCA)**
12	—	THREE LOCK BOX **Sammy Hagar** (Geffen)
13	7	SCARRED FOR LIFE **Rose Tattoo** (Carrere)
14	14	TANE CAIN **Tane Cain** (RCA import)
15	13	LIVE **Riot** (Elektra import)

16	—	MINI-LP **Kim Mitchell** (Anthem import)
17	5	BEFORE THE STORM **Samson** (Polydor)
18	—	LEAVES IN THE WIND **Paul Kossoff** (Streetune)
19	9	LONG AFTER DARK **Tom Petty & The Heartbreakers** (MCA)
20	32	RACING TIME **Santers** (HM Worldwide)
21	11	CREATURES OF THE NIGHT **Kiss** (Casablanca)
22	31	READING ROCK VOLUME 1 **Various** (Mean)
23	21	GET NERVOUS **Pat Benatar** (Chrysalis)
24	27	UTOPIA **Utopia** (Epic)
25	17	LONESOME CROW **Scorpions** (HM Worldwide)
26	18	RESTLESS AND WILD **Accept** (CNR import)
27	38	VANDENBERG **Vandenberg** (Atlantic)
28	28	ASIA **Asia** (Geffen)
29	16	ASSAULT ATTACK **Michael Schenker Group** (Chrysalis)
30	—	FIREDANCE **Shiva** (HM Worldwide)
31	23	SELF DESTRUCTION BLUES **Hanoi Rocks** (Johanna)
32	29	ESCAPE **Journey** (CBS)
33	30	DAWN PATROL **Nightranger** (Boardwalk import)
34	26	CORRIDORS OF POWER **Gary Moore** (Virgin)
35	19	BORROWED TIME **Diamond Head** (MCA)
36	—	HEAVY METAL HEROES VOLUME 2 **Various** (HM Worldwide)
37	34	SIGNALS **Rush** (Mercury)
38	24	BLACK PEARL **Pat Travers** (Polydor)
39	25	PLUG IT IN **Mama's boys** (Albion)
40	—	LEE AARON PROJECT **Lee Aaron** (Freedom import)

Compiled by MRIB

LOCAL CHART

1	SAMURAI, **Grand Prix,** Demo tape
2	BACK ON THE STREETS, **Chinatown,** Demo tape
3	TAKE ME AWAY, **Heavy Load,** Thunderload import
4	MYSTICAL EYES, **Santers,** Heavy Metal Worldwide
5	THROUGH WITH YOU, **Valhalla,** Neat Records
6	LORDS AND LAYMEN, **Jackal,** Demo Tape
7	ONE HOT NIGHT, **Rock Goddess,** A&M 12"
8	NO POINT RUNNING, **Black Rose,** Teesbeat Records
9	WHO'S GOT THE CASH, **Rose Tattoo,** from 'Scarred For Life'
10	SPHINX, **Eloy,** from 'Planets' Heavy Metal Records
11	WARM MACHINE, **Jaguar,** Neat Records
12	HAVE WE BEEN HERE BEFORE, **Demon,** from 'Unexpected Guest' Carrere
13	BURIED ALIVE, **Venom,** from 'Black Metal' Neat Records
14	UNDERSTANDING, **Phoenix Rising,** Demo Tape
15	AIN'T NO FIT PLACE, **Savage,** Ebony Records
16	ON THE RUN, **Crucifixion,** Neat Records
17	FLASHBOMB FEVER, **Silverwing,** Mayhem Records
18	COLD AS STEEL, **Salem,** Hilton Records
19	OUT TO GET YOU, **Vital Force,** Demo tape
20	VOICE ON THE LINE, **Static,** Eeyo Records

Compiled by The Bailey Bros. (HM Demons) at the Retford Porterhouse and the Leadmill Sheffield.

KERRANG!

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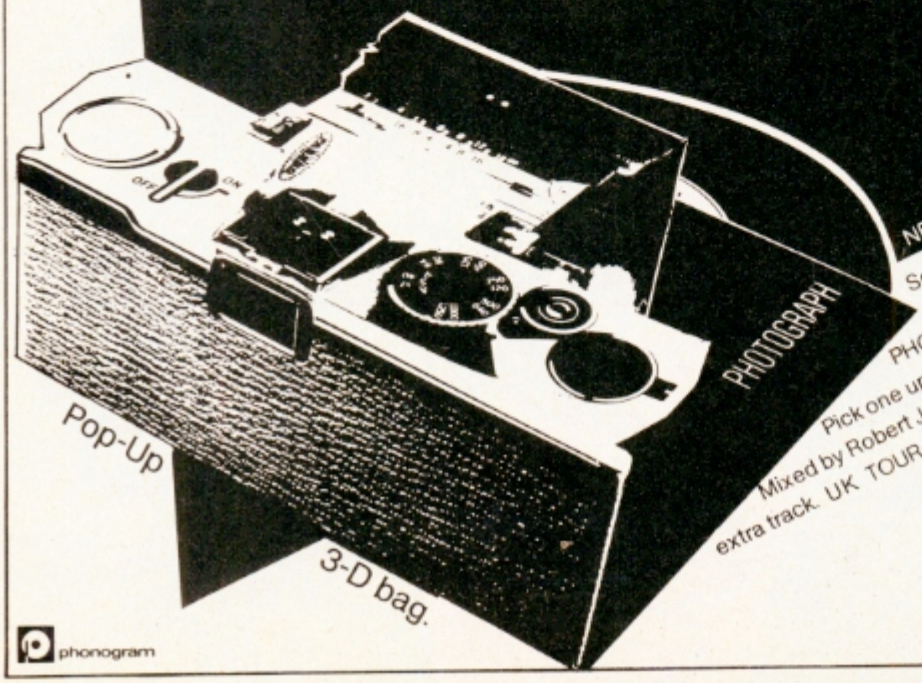
DEF LEPPARD

PHOTOGRAPH



NEW 7" AND 12" SINGLE

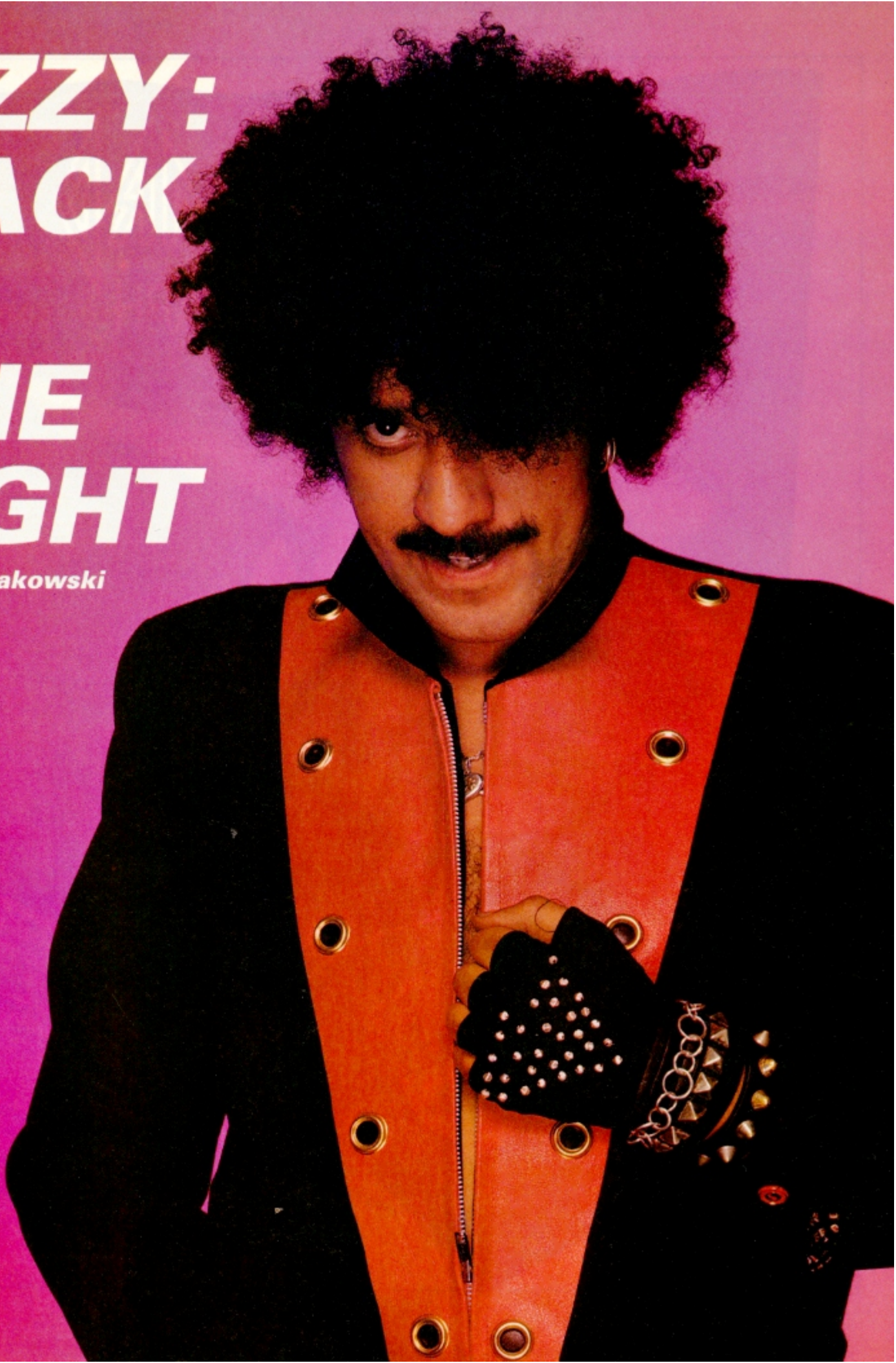
Some like it hot, some like it heavy. The new Def Leppard single is both, and it's their hottest and heaviest yet. PHOTOGRAPH Available in a limited edition Pop-Up 3-D bag. Pick one up now, because they'll be gone in a flash. Produced and Mixed by Robert John 'Mutt' Lange. 7" VERP 5 12" VERX 5 available with extra track. UK TOUR WITH SPECIAL GUESTS ROCK GODDESS

FEB.	21	MANCHESTER Apollo
	22	EDINBURGH Playhouse
	24	SHEFFIELD City Hall
	25	NEWCASTLE Mayfair
	26	LIVERPOOL Royal Court Theatre
	27	BRISTOL Colston Hall
MAR.	1	NOTTINGHAM Rock City
	2	BIRMINGHAM Odeon
	3	OXFORD Apollo
	4	LONDON Hammersmith Odeon

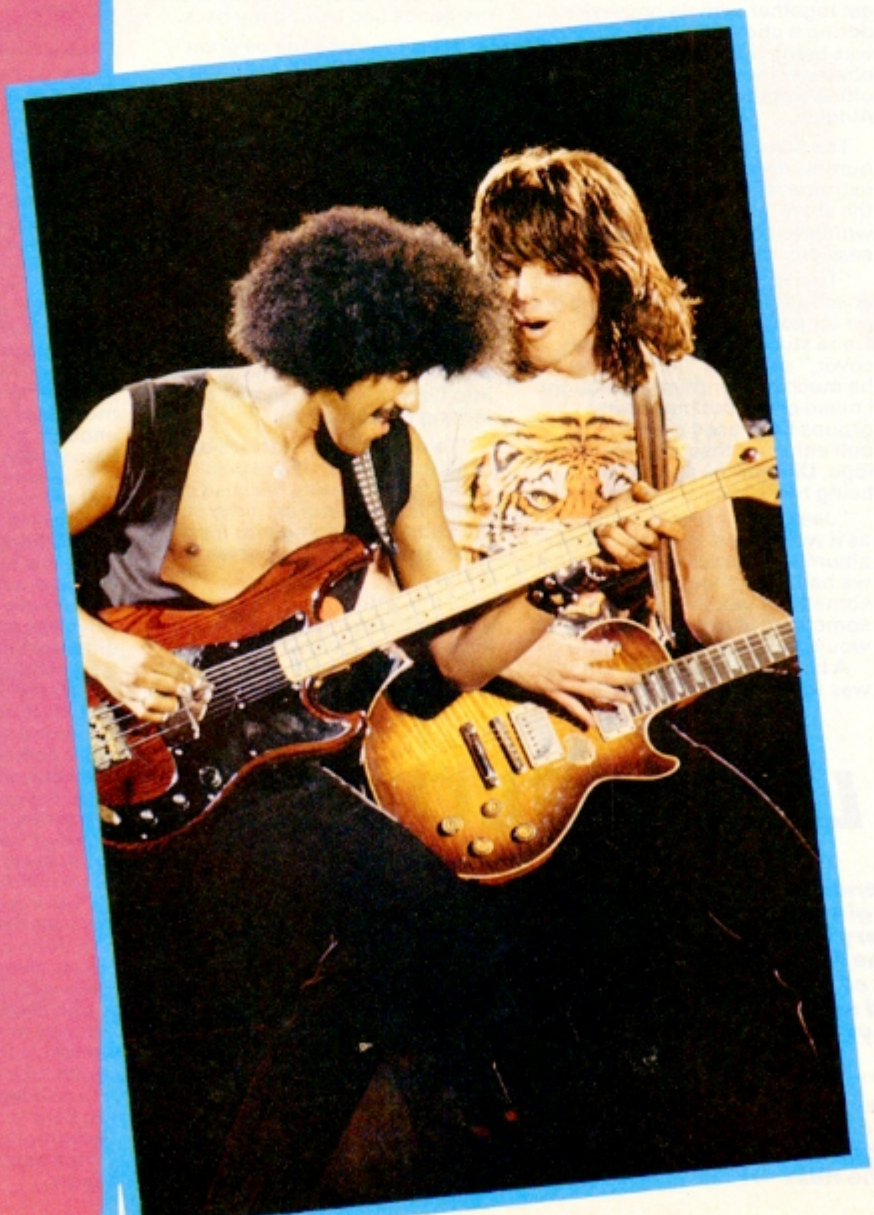
phonogram

LIZZY: BACK IN THE FIGHT

by Pete Makowski



THIN LIZZY (left to right) Brian Downing; John Sykes; Phil Lynott; Scott Gorham; Darren Wharton. Below: Phil (left) and Scott Gorham



THIN LIZZY are back with us again . . . and with a vengeance! A cliched but nevertheless necessary opening proclamation because when I say 'with us' it's not as if they ever went away. It's just that for some period of time it seemed that things were not going as well as they should. And for a while it looked as if we were going to lose them from the ranks of the first division.

In a very real sense they ceased to be a group after the loss of fiery red-haired, temperamental guitarist Brian Robertson. A rather brash statement you may be thinking but it's something your humble scribe firmly believes and would like to expound on.

There's no doubt that Phillip Lynott has worked damn hard and sweated blood for every ounce of success he has achieved (and the same goes for the rest of the original line up). When Lizzy scored their supposed jackpot with 'Live And Dangerous' it provided the necessary shot of hope and fortification they sorely needed and should have also given then an opportunity to sit back and contemplate the next move required to solidify this well earned success.

It's not surprising that when Robertson left there was an air of confusion pervading within the ranks of Lizzydom (which must go down as one of the understatements of all time). It undoubtly left Lynott sapped and in retrospect one can see that the seeds of cynicism were being sown.

If one looks back over the band's history, although the finger has always been pointed at Phil when it came to accusations of rampant egotism and meglomania he, in fact, has more often than not, over the years, been on the receiving end of this type of behaviour. In the short space of time that veteran team-mate Gary Moore rejoined (destined to be a short term affair) he displayed that his ambitions had tilted to the technical side of things and the end results had an unnerving cold blue steel feel about them. And when he went AWOL midway through a crucial American tour the words 'tired' and 'jaded' began to creep into the Lizzy dictionary.

It's hardly surprising that Lynott began to concentrate on his solo stuff. Although the man himself will fervently disagree I have a sneaking suspicion that the solo albums were a way of checking out the viability of future artistic possibilities and a release for the pressure-cooker situation that was building in Lizzy.

It seemed that the rest of the group were leaning on Lynott for inspiration and direction which put the man in a decidedly dodgy situation as the bulk of his best material was reserved for the solo projects and this well and

continues over

from previous page

truly put him on the spot as to where his priorities lay.

The answer came bluntly with the two disappointing albums that followed (i.e. 'Chinatown' and 'Renegade'). The enlistment of Snowy White was a mistake; just when the group desperately needed a frontman, a performer with star quality capable of alleviating some of the strain off Lynott's shoulders both visually and musical they got someone who was an expert in the art of anonymity, having spent the last few years breaking his chops behind the safe, secure confines of Pink Floyd's wall. It was difficult to expect the man to come out dancing in the spotlight on the risky tightrope situation that Lizzy were treading in a precarious manner.

But the band made the most of their live reputation to compensate for losses incurred with recorded output and the last British tour demonstrated that the group still guaranteed to provide one of the best rock shows of the highest quality (people who weren't that fond of the records would bust a gut to see them in the flesh, Ross Halfin being one of the classic examples).

Yet even the most loyal, battle-scarred veteran Scott Gorham, who stuck by the group through some of toughest times, was beginning to display an obvious lack of interest.

With only a couple of worthwhile songs 'Chinatown' was a sad testament to the fact that what was once their strongest point had degenerated into their weakest link – the songwriting dept. was fast becoming predictable, unimaginative if not totally shambolic.

By the time it came to the recording of 'Renegade' complacency had spread throughout the ranks like some highly contagious disease and a once hungry family affair had disintegrated into walking apathy held together by God only know what. The eye of the tiger had developed bags and heavy lids.

My next encounter with Lizzy came late last December, with Christmas craziness in full swing. I was naturally apprehensive when approached to do an interview and asked for an advance tape of the new album before considering taking on the job. When a cassette copy of 'Thunder And Lightning' arrived at the office it was immediately slapped onto the tape deck and as you may gather from my totally OTT review of the album I immediately revised my feelings on the group.

It's dominated the office playlist ever since. The fact that everyone within listening distance of the office speakers has been impressed if not generally bowled over by the excellent standard of this album means that I am not alone in the belief that Lizzy have made the definitive come-back.

As I mentioned before we were just about to enter the realms of Xmas and time was very tight with the band preparing for their hols. With Phil, Darren and Brian this came in the form of a Irish tour, while new kid on the block John Sykes went home somewhere oop North and Scott avec missus headed off to the mountainous wilderness of Austria for a spot of skiing and general relaxation.

It seemed the only time I could get together with da boys was during a photo session which was being done down some obscure side street in the office/warehouse infested zone of Aldgate.

The band were in good humour/form almost to an extreme level, a total antithesis to the shambolic/woeful scene I witnessed at the 'Renegade' sessions.

"This is the first time we've had an album ready that's coming out on schedule for the tour and we're stuck for an idea for the cover," said Phil. "It's proving to be much harder than we thought I mean check out how many groups have used a lightning bolt either on their sleeves or as a logo. Dire Straits and AC/DC being two classical examples.

"Jeez, isn't it fookin' typical it's as if we're fated to bring out our albums no matter what, I mean if we had everything ready I bet something would go wrong, something like the pressing plant would blow up, hargh, hargh."

A bout of wheezing laughter was followed by a few slaps on the chest and a painful grimace.

"I'll tell you what I've got to get really fit for this tour. It's long, almost two months and we all can't wait to get on the road with this line up because I think the album's great, there's no doubt that it's the best thing we've done for quite a while. But I've got to get back into shape physically, which is one advantage of living in Dublin.

"Where I am is on the outskirts and my house backs off on to the sea, which gives me plenty of opportunity to get some fresh air and generally unwind. I don't think I could live back in London, I couldn't and wouldn't really want to keep up with that kind of pace. Anyway if I want to go drinking with the boys there's plenty of clubs as you know yourself", he added with a twinkle in his eye. I recollected my visit to Ireland where I was on the receiving end of some Lynott-like Eire hospitality, with drinking haunts open till 6am and drinks measure that are twice as large as what you'll get in a Brit pub. I remember many a morning waking up (or regaining consciousness) feeling like I'd done 14 rounds with Rocky with my hands tied behind my back.

"This tour's gonna be great", Phil announced with a roaring enthusiasm he hasn't had for quite a while, " a lot of the dates are already sold out and we've had to add gigs all over the place. It's great because it means the fans haven't forgotten us.

"I really believe we've got the best following in the world, you can definitely print that, they've stuck by us through all the rough times, and now I'm so pleased that we've deliverd the goods, I know they're going to like John he's really put back a metal feel into Lizzy, a hard edge that's been lacking for some time.

"To be quite honest if we didn't crack it this time round I was going to call it a day because it would be pointless carrying on if the audience didn't go for it and we didn't believe in what we're doing.

"If this album doesn't cut it and the band doesn't pull up its socks then it could still be the last tour and I'm not saying that as a threat it's just that I feel the Lizzies have always had a bit of integrity and I'd rather that we pack it in and people remember us for retaining our integrity than be like say the Who and continue well after we've peaked.

"I'd admire The Jam for what they did, they could have easily carried on churning out the same stuff but they decided to end it before the ideas got stale. That shows a lot of respect for the fans which is something we've got".

Going by the strength of this album and general good feeling pervading in the atmosphere I doubt if this album marks the end of Lizzy although there's no doubt that Phil meant what he said.

While Phil wandered off to have some more shots taken I asked Scott for a few words regarding the departure of Snowy. Amicable or what?

"Well I guess we got our name for being a live act", came the reply in that familiar soft spoken West Coast drawl, "we like to be jumping all over the place and giving as good as show as we can. We like to have a strong contact with the audience. Snowy didn't like that aspect at all he kept becoming more of an introvert.

"On the music side of it he's more of a blues player than a rock guitarist, he's more of a mellower musician and we just really needed a guy with more aggresion and we both knew it wasn't working. With John everything's worked out fine in fact it's working out to be the best combination since Robbo and I think 'Thunder' features the best guitar playing out of all the Lizzy albums. I really can't wait to take the whole show on the road."

Scott is also starting work on his long awaited solo album which will feature a very interesting combination of musicians and, surprisingly enough, promises to be quite a heavy affair.

Meanwhile though as with the rest of the boys Lizzy comes first and I asked Phil what were the possibilities of a live album as there has been quite a lot of material written since 'LAD'.

"Actually it would be nice to do a live album featuring all the different line ups since Robbo – Gary, Midge, Snowy etc. We've got plenty of tapes, I'd also like it to feature John. In fact you've reminded me we may add one more date at somewhere like Wembley as a thankyou to all our fans. If it comes off it will feature some very, very special guests, although I don't want to give too much away as it would be a let down if it didn't come off.

"Talking about albums I really can't wait to get into the studios with John to record the next album, things have worked out really with us and Chris and the studio (Pete Townshend's Eel Pie) was probably the best we've worked in too. In fact things couldn't be better . . ."

Cue fadeout (with 'The Boys Are Back In Town' playing in the background). ACTION!

This movie has only just begun .

WIN THE LIZZY GLOVES!

OK PUNTERS! Here's your chance to win a pair of original studded gloves (as worn by the band in this very issue – see previous page) and be the first kid on the block to raise a fist of appreciation when you go and see your favourite band when they play in your locale.

All you have to do is answer three questions and you're in with a chance. There's also ten autographed copies of the band's dynamic new album 'Thunder And Lightning' for the next ten correct entries out of the bag.

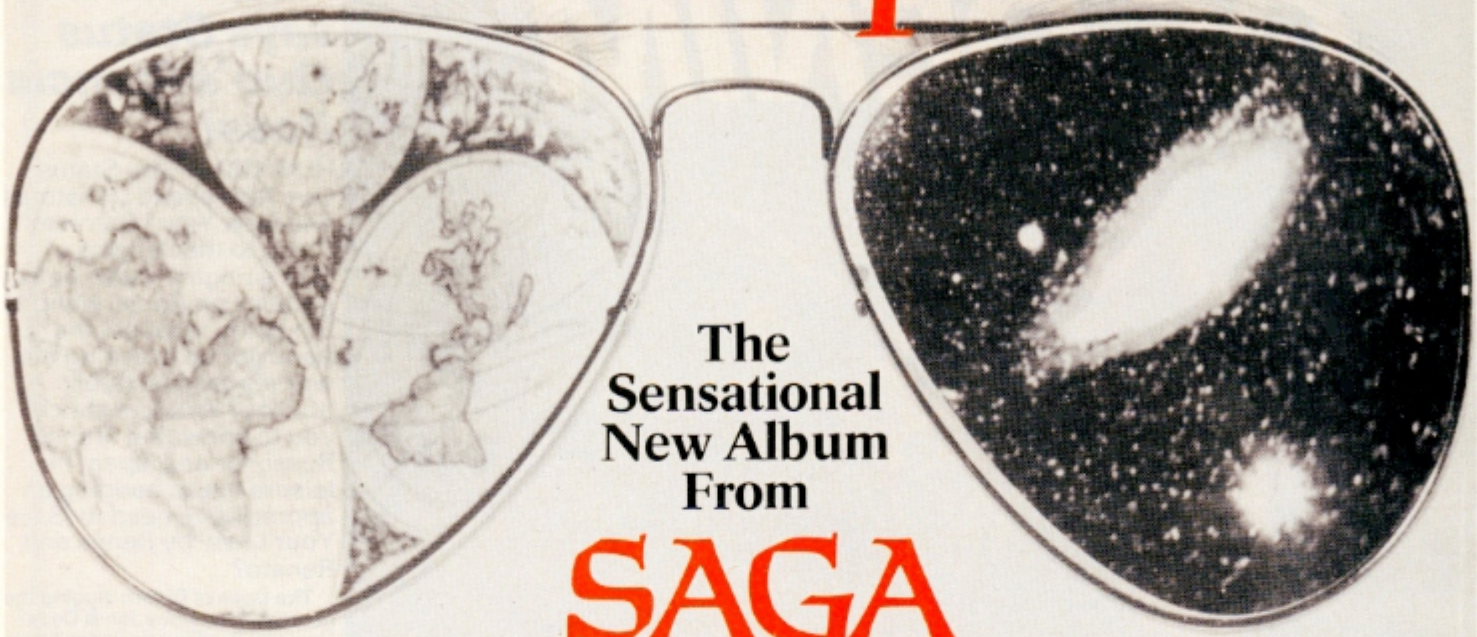
(1) Name the band, new guitarist John Sykes played with prior to joining Lizzy.

(2) What was the name of the solo single John Sykes co-wrote with Phil Lynott?

(3) Which member of Ultravox joined Lizzy for a worldwide tour?

Send the answers on a POSTCARD to Thin Lizzy competition, Kerrang!, PO Box 16, Harlow, Essex.

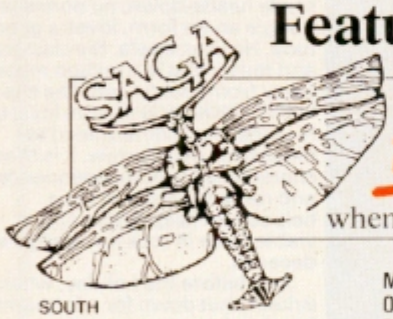
Worlds Apart



The Sensational New Album From

SAGA

Featuring their latest single, 'On The Loose'



FREE *LIMITED EDITION ENAMELLED LAPEL BADGE*

Portrait

Album: PRT 25054
Cassette: PRT 40-25054

when you buy 'Worlds Apart' from any of the stores listed below.

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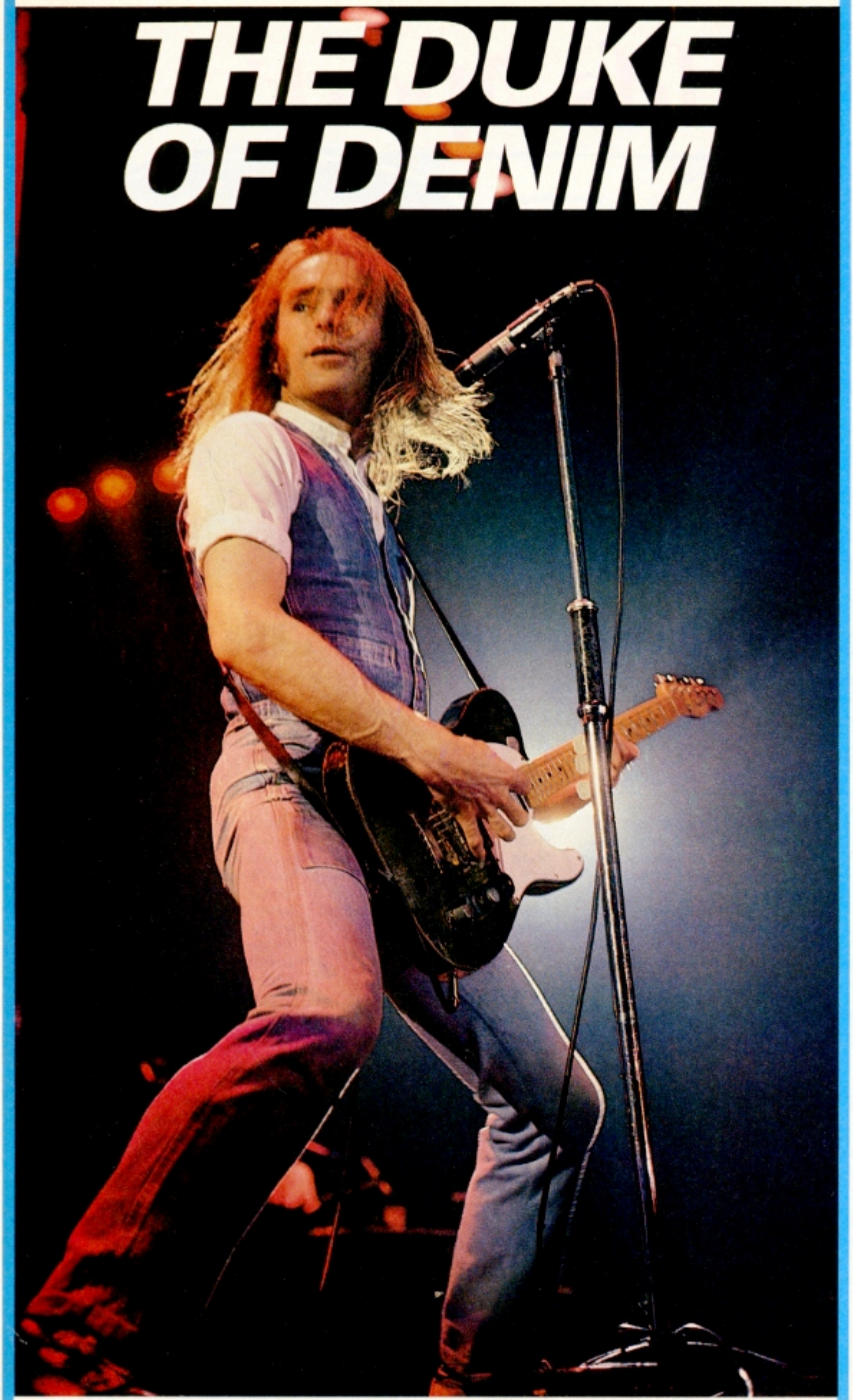
Astley Audio, 3 Market Place, Wallingford
Barnaby, 163 High St, Gillingham
Bridport Record Centre, South St, Bridport
Cavern Records, Boutique Hall, Riverdale SE17
Chick a Boom, West St, Sutton
Classical Rock, 2 Station Rd, Harpenden
Discassette, 8/10 Croydon Rd, SE20
Disc Jockey, 2 Queens Rd, Hastings
Disc Music Centre, Wimborne Rd, Winton
Disc 'n Tapes, 175 Trafalgar Rd, SE10
Ear Friend, 8 Broad St, Teddington
Fenchurch, 1/5 London St, EC3
Golden Disc, 39 Queens Rd, Southend
Goodness, 2 Mitcham Rd, SW17
Grooveline, 120 Brent St, NW4
Harum, 146 Crouch Hill, N8
Harum, 40/44 Fortis Green Rd, N10
H. Gale, 10 Market Square, Biggleswade
Jack Hobbs, High St, Eastleigh
Kestral, Cross St, Abergavenny
KMK, 282 High St, Beckenham
Lawes Radio, Rolle St, Exmouth
Lightning, 108 High St, Ruislip
Loppylugs, 191 Station Rd, Edgware
Max Records, 4 Grove Rd, Eastbourne
Mr Music, 8 Kingsland High St, E8
Music Market, Cornmarket, Oxford
Music Market, 15 High St, Banbury
Outlaw Records, St. Nicholas St, Diss
Parrot, 218 Churchill Square, Southend
Past & Present, 156 St. Albans Rd, Watford
Pop Inn, 11 Baddow Rd, Chelmsford
Rainbow Records, Taff St, Pontypridd
Rayners, Park St, Bristol
Record Centre, West Bldgs, Worthing
R. S. Hill, 25 High St, St. Neots
Revolver, 30 High St, Dover
Rounder Records, Brighton Square, Brighton
Sgt. Peppers, 8 Well St, E9
Slough Record Centre, 243 Farnham Rd, Slough
Sound of Music, Market Place, Cirencester
Sounds Right, 110 High St, E17
Soundwave, Gwent Square, Cwmbran
Soundz, 4 Hyde Rd, Paignton
Spin It, 13 Willesden High Rd, NW10
Stylus Four, Winchcombe St, Cheltenham
Turntable, Bank St, Ashford
TV & Radio, 123 Victoria Rd, Horley
Video Disc, Elm Park, Hornchurch

NORTH

A. J. Gulley, 25 St. Mary's Rd, Garston
Ames Records, 25 Broadway, Accrington
Ames Records, La Grange Precinct, St. Helens
Baileys, Bull Ring Market, Birmingham
Bandparts, Antigua St, Edinburgh
Bradleys, Fargate, Sheffield
Bradys, Market Place, Preston
Brian Selby Records, Bridlesmith Gate, Nottingham
Callers, Northumberland St, Newcastle
Carousel, Leicester Rd, Bedworth
Casa Disco, Peel Square, Barnsley
Circles, Henry St, Rotherham
C. V. Berry, Bridge Place, Worksop
Discovery Records, 69 Regent St, Lemington Spa
Disc & Tape Exchange, 23 Union Arcade, Bury
Ear Ere, Market Entrance, Lancaster
Feelgood Records, Goodramgate, York
Fiesta, Renfield St, Glasgow
Fiesta, Sauchiehall St, Glasgow
Goulds TV, Market Place, Tipton
Goulds TV, Mander Centre, Wolverhampton
G.T. News, Hillsborough Shopping Centre, Hillsborough
Jamieson, Main St, Coatbridge
J.G. Windows, Central Arcade, Newcastle
Jumbo Records, Merrion Centre, Leeds
M and A Records, High St, Redcar
Mary's Music, Whalley Rd, Accrington
Music Discount Centre, Mersey Square, Stockport
Music Market, 15 High St, Banbury
New Record Inn, High St West, Sunderland
Oldies Museum, West Maitland St, Edinburgh
Penny Lane, Church St, Liverpool
Peters Records, High St, Eston, Cleveland
Quirks, Chapel Lane, Formby
Rainbow Records, Almondvale Centre, Livingston
Rays Melody Inn, Corporation St, Blackpool
Record Finders, Higher Brents Lane, Bredbury
Reidy's, Penny St, Blackburn
R. G. Drummond, Wellgate Centre, Dundee
Replay Records, High St, Tunstall
Revolver, Listergate, Nottingham
Revolver, Idlewell Centre, Sutton/Ashfield
Shooting Star, Heron Way, Nuneaton
Simons, Main Rd, Gedling
Slaters, Rainhill Rd, Barnoldswick
Sleeves, Whytescauseway, Kirkcaldy
Soundtrack, Lord St, Fleetwood
Stereo One, Moss St, Paisley
Syd Scarborough, Under City Hall, Hull
Tom Russell, Duke St, Glasgow
Vibes, Princess Parade, Bury
Volume Records & Tapes, Ridley Place, Newcastle
West End Records, Dumbarton Rd, Glasgow
Wide A Wake Records, Main St, Garforth
W. J. Taylors, Hawthorn Rd, Kingstanding

THE DUKE OF DENIM



Gimme that heads down, no nonsense . . . . OPERA! says Status Quo's Francis Rossi

HOW DID all you Status Quo fans spend Christmas and New Year? Cranium tilting to the delights of Quo's mighty metal box of goodies no doubt. More to the point, what did the *band* get up to during the world's longest public holiday? Would it shock you to know that Francis Rossi, for one, spent his leisure hours nodding an appreciative head to 'Save Your Love' by Renée and Renato?

The Duke of Denim digging the grossest duo since Jan & Dean? Horrors! But Francis doesn't care what you think. The man who made heads-down, no nonsense boogie an art form, loves a good tune. He likes opera, the classics and music that is a million miles away from rock 'n' roll. The sharp witted Cockney is always loyal to his fans, but is determined to plough his own furrow. It is those characteristics of independence and romanticism that have helped him keep Status Quo a viable force in rock for nearly two decades.

Just before the holiday, when Britain shut down for a fortnight (to give Japanese exporters a sporting chance), I had a bit of a natter with Francis Dominic Michael Nicholas Rossi, renewing an acquaintance that goes back more than a few bars of 'Caroline'.

The band had just rounded off the otherwise highly successful 1982 with a bit of a row. It was their twentieth year in the music business and honours had been heaped on them from on high. When Prince Charles decided to see his first ever rock concert he chose Status Quo, bringing the royal presence to their charity show at Birmingham, screened *twice* by the Beeb, with the extra showing at Christmas.

They released the album set in November, in either a cardboard box or round metal tin, with one of the albums featuring live versions of Quo songs including 'Caroline' taken from the charity show. And that's when the sour notes were sounded.

The Musicians Union stopped them using a piece of footage from the film of the concert featuring 'Caroline' on 'Top Of The Pops'. The group were outraged, summoned a press conference to air their grievances, claimed the missing

TOTP spot prevented the single from going higher in the charts and muttered dark accusations.

"Here's where it all gets libellous," said Francis as we discussed the matter. The irony is that Francis personally can't stand watching himself on TV anyway – "I won't watch the film, not if I can help it. I'm not into horror movies!"

Despite his modesty, he is still fuming about the apparently inexplicable decision of MU executives to stop the band promoting the single. "The record sold 100,000 – perhaps it was selling too well!" he hinted mysteriously. "I don't know why they wouldn't give clearance to the film – it was made by the BBC in the first place! The whole business is very smelly. It was selling really well but the single goes down a place instead of going up, so we couldn't go on Top Of The Pops anyway. Another group who weren't selling as many went up a couple of places, while we went down. We couldn't get to the bottom of it. One guy said we shouldn't get preferential treatment because of the royalty business . . ."

How did Prince Charles react to Status Quo? Was it just another engagement for him, like meeting a team of native dancers at an independence celebration? Francis was convinced the future sovereign was really into rock 'n' roll.

"We had a quiet few words afterwards. He made lots of jokes – he's a lovely man. And the crowds loved him too. There was no need for us to play – he was going down a storm. He tore the place up."

But why wouldn't Francis watch this triumphant rock meets royalty performance on TV? "I don't like seeing myself on telly. I love doing things like Pop Quiz but I can't stand looking at myself for some reason. It's worse in Europe where the TV companies put a big monitor by the side of the stage so you can see yourself all the time. I get people to stand each side of me so I don't see me face while I'm playing."

Despite these touches of paranoia Francis was delighted with the rest of the year's work. "We had a very successful tour. I know the country has problems with unemployment and a lack of money but people still wanted to come out and see us. And of course we have our new drummer Pete Kircher who replaced John Coghlan. Pete can sing while playing and he's not just bashing those drums. I used to know Pete way back in 1970 when I used him on an album I made for John Cann, the guitar player."

Francis likes to branch out away from Quo by producing other artistes whenever possible and is currently interested in a singer who first came to him with demo tapes about two years ago. "I kept saying 'Come back when you've got something better' and he kept coming back. His name is Guy Johnson and he's very talented. I'm also helping two guys from Newcastle called Dave and Mike, who are into Sixties stuff."

Francis was born in 1949 and Status Quo have been hit making since way back in 1968 when they scored their first smash with 'Pictures Of Matchstick Men'. Ancient film clips of them performing the number shown on BBC TV last year, revealed Quo as a typically hard hitting Sixties' band, wielding great reserves of pimple power. A slump in popularity followed their initial breakthrough and I remember seeing a confused and somewhat disorientated Quo at a pop festival at the height of the Underground rock movement, still trying to find a new direction. Consolidation and success came with 'Down The Dustpipe' in 1970 and 'Caroline' in 1973 as they locked into a style and image that kept alive the spirit of rock during all kinds of changing fads and fashions.

And while others raved of Glam Rock, Punk Rock and all stations to the New Romantics, Quo kept their hair flying and the riffs rolling, as they unleashed such classic singles as 'Down Down' (1974), and 'Rockin' All Over The World' (1977) with matching albums like 'If You Can't Stand The Heat' and 'Rockin' All Over The World', enjoying massive sales.

Quo have been through the pop winds of change with their integrity intact and gone are the days when they'd bring out a record like 'Technicolour Dream' to keep up appearances. Says Francis: "The music I like and listen to stretches right across the board. I very much like Abba and ELO, although you are not supposed to say that are you? Squeeze I liked until the silly buggers broke up. Yes, and I like Renée and Renato. It's funny – sometimes you can't say if you like someone for fear of what other people think. It's like The Nolan Sisters. You mustn't like them – must you? It's not good for your image. But I like them and songs like 'Save Your Love'. It's very operatic and I like opera. The guy has got a great voice. One of my favourite operas is 'La Boheme' (Puccini). I'm a punter – a fan, just like anyone else. Now somebody like John Peel wouldn't have played 'Pictures Of Matchstick Men' because it wasn't good for his image. But kids buy music and play it just because they like it."

Status Quo start 1983 with the same amount of hard work and dedication that has kept them close to their fans all these years. "I'll be doing some tracks with Guy Johnson and Mike and Dave until Quo starts rehearsals for the next LP on January 24. We'll be recording at Monserrat, at George Martin's studio. We don't go there for the scenery. We go there to work even though it's on a beautiful island. I try not to think too much about an album before we start work, otherwise it tends to lose spontaneity. We go out to make records to appeal to people.

"During the so called punk movement a lot of people were saying they didn't want success, they didn't want fame or money. 'We are street people,' they said. But really they did want to be famous, just like the rest of us in rock. They were just kidding the kids."

Francis is not impressed with 'movements' of any kind when everybody has to conform to certain dress and ideas. "I just think it makes it *more* difficult for new ideas in music to come through. People become very conformist and narrow. It's wrong just to like Heavy Metal music and nothing else, for example. But I don't believe the kids in the audiences are as rigid as the critics. Kids who are Status Quo fans will also go and see Pink Floyd, Led Zeppelin, and the Carpenters. Our fans are completely fanatical about us. I've seen them with AC/DC stickers and badges. We could well be their favourite group, but it's wrong just to go for one group. Listen to lots of them, like me – listening to Abba and ELO! I really like Abba's last two albums.

"I tell you what – 'headbanging' really gets up my pipe. I saw an article the other day that described how kids were supposed to do it – *really* banging their heads against a wall. That's bullshit. I've never seen that happen anywhere. I've seen our fans nod their heads to the beat, but people are trying to convince others to go out and bang heads on walls. I've got one 11 year old and a 15 year old and I'm very concerned that kids could think this is the next craze."

But didn't Status Quo start the whole headbanging, sorry, nodding, trip?

"Yes we started it, but that dates back to when it was very unfashionable to move at all on stage! Groups would just stand there and play their instruments – man. They took the piss out of us and called us a formation dancing team. The funny thing is – everybody does it now. It used to be considered very groovy to stand dead still 'Because I'm really a musician.'

"Some groups wouldn't even speak to their audience. But we started nodding and swaying to the beat and then saw some of the guys in the audience doing the same thing. So we went for it. Rocking and swaying together – it gave *us* more confidence. Good job I don't watch myself on TV or I might say 'My God, what a stupid man!' You know there is talk of us doing some smaller venues this year . . ."

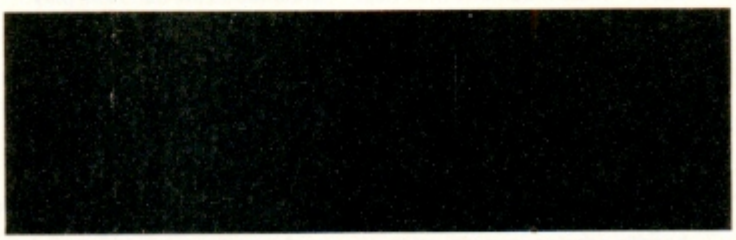
Francis and the boys are obviously yearning to take part in the back to the roots movement that has affected such bands as Genesis who astounded fans by turning up unannounced at The Marquee. At least that was my first impression. But Francis went on to explain: "It's not a 'We wanna get back to the people' routine. There's no way I want to go back to playing cheesey ballrooms like we used to in the old days, with lousy dressing rooms. We'd just like to play smaller venues in towns we have missed out on, like Ipswich and Norwich. I like somewhere we can use a big lighting rig. I've got used to that and can't give it up now. But I think we need to play a few of the old Gaumonts, the 1600 seaters. Maybe we'll do that after the summer, but it is just talk at the moment."

And what about the perrenial question of America, where they still haven't quite become the superstars they deserve after 20 years. "You can't go on chasing a carrot like that all your life. We're successful here and in a lot of other countries all round the world. And we'll still be going for another 20 years yet!"

So there was no chance of the Quo men doing a Jam or a Who job on us?" If Jagger can go on doing it, so can I. And I'm definitely as fit as Keith Richard! It's funny – do you know I've never seen the Stones? Every time there is a Stones tour I miss it. Ah well, there's always next year."

But what did he think of the Who's decision to quit (which they may yet rescind now The Jam aren't around to worry them)?

"It's a shame but it seems that Townshend needs it. If he can't keep it up, then he should quit. But it's a bit sad for Kenney Jones. As for me – I've got a love hate relationship with rock 'n' roll. Sometimes it gets very painful, but then you go out on the road and meet the audiences again and hear them cheering . . . it's a great feeling. I wouldn't want to give that up."



'I've got a love hate relationship with rock'n'roll. Sometimes it gets very painful, but then you go out on the road and meet the audiences again. I wouldn't want to give that up'

MAYHEM!

■ As has been rumoured for some little while, the band **Ozzy** used for his British dates is no longer with him in its entirety. Out have gone **Pete** 'out of it' **Way** (whose future plans remain unknown at present), plus guitarist **Brad Gillis**, who has returned to his previous band **Night Ranger**, currently supporting **Kiss** in the USA following the release of their critically-acclaimed 'Dawn Patrol' album (due out in the UK very soon).

The replacements for Way and Gillis are both 24-year-old previously unkown Americans from Los Angeles, viz part-Japanese guitarist **Jakey Loy** and bassist **Don Costa**. Drummer **Tommy Aldridge**, who was thought to have left Ozzy for **Hughes-Thrall**, however, is still very much part of the new band.

At the time of writing, Ozzy and his fresh cohorts are completing a co-headlining tour of Europe with **Whitesnake**. This ends on January 31, after which the band will be doing a major February/March tour of the US, before going over to Japan in April. To date, no announcement has been made as to when a new studio LP will be recorded.

■ After a brief spell back home in Britain, former **Babys** singer **John Waite** recently went back to the States to start work on his second LP. The first one was produced by **Pat Benatar** guitarist **Neil Geraldo**, but owing to his touring commitments with *Kerrang!'s* first lady he won't be able to work on the next one – a pity. Geraldo agrees: "I'd like to have worked with John again because I really enjoyed it last time. He's a real talented guy. In fact he sent me a tape of some of his new songs and they sound very interesting."

■ **Todd Rundgren**, who is currently working with **Utopia** in America is hotly rumoured to be producing French rockers **Trust**. *Kerrang!* recently bumped into lead singer **Bernard Bonvoisin** who revealed that the group are now looking for a new drummer (Clive Burr?) and that they've definitely not split contrary to rumours that were rife towards the end of last year.

■ **Judas Priest** are set to tour Europe, starting March 19 and there's a possibility that they may slot in a few UK dates in April. The band are desperate to play in Britain again but their Stateside commitments have been so heavy in recent months that it has proved impossible thus far.

"I can only hope that our fans appreciate the fact that we've had to keep touring America with the success of 'Screaming For Vengeance' ", says **Rob Halford**. "Believe me, every one of us wants to play for the British fans soon." In the meantime the Priest album has sold around 80,000 copies in the States, thus turning gold, and there's every chance it'll go platinum in the next couple of months. Word has it that their next LP will be a studio one followed by a live double.

CLIVE BURR gets the chop from Iron Maiden (see final item, opposite).

■ **Toto** has been laying down tracks for a new LP in Los Angeles and they've been handling their own production. **Quarterflash** are also recording in the city of angels, working on a follow-up to their debut effort which went platinum in the States.

■ **Van Halen** have pulled out of their announced UK dates. It seems that the mighty mega-mouths have decided to go back into the studios to record a new LP rather than come over to do some live work. No rescheduling of the gigs has yet been divulged, although it is understood the band will play dates in Europe during the autumn.

■ Nottingham's very own mega-stars (snigger) **Dawn Trader** recently performed their farewell concert at Nottingham's Rock City. Their set was not their most impressive to say the least and one of the rare highlights of it was when **Andy Kealey** performed a party piece he might have picked up during his spell with **Noel Redding** namely smashing his axe up and throwing it to the crowd (cue mass outbreak of kicking, eye-gouging etc).

However, the band later returned with a jet-lagged **Bernie Marsden** with whom they jammed for about forty minutes Toons featured were the Trader-Marsden collaboration 'Take It', Roll Over Beethoven', 'Blue Suede Shoes'. 'I Saw Her Standing There' and 'Tush'.

Make the most of the S.O.S. track on the 'Reading Rock' album because Bernie Marsden has now knocked the idea of S.O.S. on the head so he can pursue his solo career (?).

■ Maybe it's the vast quantities of tea they consume, but whilst the rest of the world was getting well tanked-up on alcoholic beverages over the New Year, **Spider** were hard at work in the studios. The band were laying down three tracks for a soon-due RCA single. Released on February 18th, it will be available in two versions. The seven-inch copy will contain two cuts, viz 'Why D'ya Lie To Me' plus 'Foot Loose & Fancy Free', whilst the 12 incher will have an extra number present, namely 'Nine To

Five'.

On top of all this studio activity, the band are going out in February on their first-ever European tour as support to UFO, and make an appearance on BBC's 'Oxford Roadshow' TV prog, scheduled for February 25th.

■ Chesterfield-based prog rockers **Dagaband** will be issuing a three-track indie single at the end of this month on MHM Records. Featured on this mighty tome will be 'Reds Under The Beds', 'Second Time Around', plus their own version of the Who's legendary 'I Can See For Miles'.

■ Where will it all end? As the numbers of bands (new and old) clambering up onto the so-called prog-rock bandwagon gets larger by the minute (or so it seems), Red Lightnin' Records (hitherto known only for their catalogue of r 'n' b products), have shifted into this most lucrative of markets by forming their own Carve Up subsidiary label, just to deal with the proggies! First release on this new venture will be the LP 'Positive Moves' from little-known Norfolkian quintet **Air Bridge**.

■ Remember **Ellen Foley?** She's the chick who sang her li'l heart out with **Meat Loaf** on 'Bat Out Hell' and then took a decidely MOR turn in her own solo career. Well, the word is out that her forthcoming solo effort (as yet untitled) is an absolute metallic cracker. To quote one spokesman at her record company (Epic): "it's heavier than a hammer!" The LP is due out on the streets in March, and sound as if it might be worth checkin' into.

■ Stand clear of the drawbridge, maniacs, 'cos **Krokus** are back on the scene. Those saddle-sore, souped-up sonic serpents from Switzerland will have a new album in the shops during March. Entitled 'Head Hunters', it's been produced in Florida by **Tom Allom** with Priest's **Rob Halford** (!) on backing vocals, and is according to informed sources, THE BIG ONE (whatever that may mean!) But, you're gonna have to wait some little while before the quintet tour in the UK. The plan is for them to go out on the road in the USA first, before coming to Europe in the late summer. Tentative plans are currently being made for a British visit sometime in September. So, all those stories circulated recently about a Krokus tour in February, with **Chinatown** supporting, can be discounted as just plain ole hot air.

■ Potential producers for the new **Girlschool** album seem to be forming a rather large queue. Following our recent revelation that **Roger Glover** had been approached to twiddle the knobs and phase the faders, **John Verity** (the man responsible for the first **Saxon** LP) and **Pete Hinton** have now both apparently expressed an interest in an on-going Girlschool production situation.

■ Los Angeles quartet **Storm** have finally (after FOUR years) announced the completion of a new album, their Capitol debut. After much discussion, it'll come out under the dazzling monicker of 'Storm', the original 'Raise The Flag' concept having been dropped, as it was too wimpy-sounding! Produced by Mike Verdick, it comes out in the USA in early February, followed by a Brit issuing in March. Meantime, the band have also let slip the name of their new drummer. He's one **Jimmy Munroe**, described as **John Bonham** incarnate".

■ Midlands band **Chevy**, featured in the last issue of *Kerrang!*, have now signed a management deal with former Voyager manager **Paul Walden**. However, it might still be some time before vinyl product finds it's way into the shops. The lads will complete very soon a three-track demo, recorded at Leicester's Q Studios, which they hope will be instrumental in securing for them a major label deal.

■ While **Black Sabbath** have earned strong critical acclaim for their current 'Live Evil' LP, former vocalist **Ronnie Dio** has been hard at work in Los Angeles putting his new combo together. Aside from Dio, the band features ex-Sabs skinbeater **Vinnie Appice**, former **Rainbow** and **Wild Horses** bassist **Jimmy Bain** and guitarist **Vivian Campbell** who used to be with Irish mayhem merchants **Sweet Savage**. The group, as yet untitled, have been busy writing and rehearsing and according to Dio: "I'm very pleased with the way things seem to be going. The material sounds real strong and I'm very excited". We'll keep you posted on further developments.

■ Aussie clobberers **Rose Tattoo** have now postponed their planned UK visit. Obviously taking pity on us Poms after the Ashes debacle, the band have shifted their tour from February to June. Officially, the word is that as the Tatts are doing good business in the USA at present, they feel it's worth their while staying out there for the duration. There's a strong rumour that when the band do finally come over, it will be with Pat Travers on a double headliner basis.

■ Former **Whitesnake** bassist **Neil Murray** was spotted at the band's recent Hammersmith Odeon dates and commented: "It's very strange watching and not being on stage." Nevertheless, the man is obviously still popular with the fans and after the show was beseiged by a storm of autograph hunters – ah, the price of fame!

■ **Motorhead** are all set to make their return to British concert halls in May. Touring should coincide with the release of a new studio elpee, the first to feature guitarist **Robert Robertson**.

■ Southern fried rock'n'rollers **Molly Hatchett** have a new album out shortly titled 'No Guts No Glory'. The record marks the return of original vocalist **Danny Joe Brown** who regains his position following the departure of the chunky **Jimmy Farrar**.

On the upcoming vinyl front, Canadian band **Triumph** are releasing a new studio LP called 'Never Surrender' and **Ric Ocasek**, lead singer with **The Cars**, has his debut solo effort 'Beatitude' issued on Geffen.

■ It's the end of the road for legendary hustler **John Barre**. Yes folks, the man who made life almost unbearable for those in the *Kerrang!* office with his constant attempts to gain any sort of publicity for his band **Chinatown**, has been given the not-so-grand order of the boot. According to a spokesman for the band 'musical differences' were the cause for bassist Barre's ignominous exit. Just what the poor chappie is planning to do in the future remains shrouded in mystery.

■ A much more mega line-up change has occurred with **Iron Maiden**. Following their massive '82 world tour, drummer **Clive Burr** (recently voted fourth best drummer in our own readers' poll) has quit the band. The official word is that he left for 'personal reasons and is thinking of quitting the music business', although whether the latter part of this statement transpires remains to be seen.

As for his replacement, all that is being said at present is it's likely to be someone from London, and a friend of the band. However, it is strongly rumoured that the hot-stool spot will be given over to Nico McBain, formerly with both **Pat Travers** and French rockers **Trust**. The latter, of course, played with the Maidens on the British and French legs of their '81 'Killers' world tour, and the two bands struck up a very close relationship.

One immediate consequence of this line-up change is that only bassist **Steve Harris** and guitarist **Dave Murray** remain from the Maiden squad that originally signed in 1980 to EMI. Moreover, the band will now be in the position of having recorded four albums, each with different line-ups.

Nab a Naz video!

IT'S COMPETITION time once again and what we've got on offer are three live videos of Nazareth as well as a number of albums as runners-up prizes.

Fancy your chances? Well have a go at answering the following three questions:

(1) Name the first three Nazareth albums, producers and years of release.

(2) Who wrote their hit single 'This Flight Tonight'?

(3) Name three of the four people who've augmented the Naz live line-up.

Answers on a POSTCARD please to Nazareth Competition, PO Box 16, Harlow, Essex.

KUTS!

our album assassination squad

A born-again Lizzy fan!

THIN LIZZY
'Thunder And Lightning'
(Phonogram)

THIN LIZZY are back in the proverbial saddle again, alive'n'kicking with an album that has sent this scribe into an uncontrollable frenzy of frothing superlatives. I can confidently declare that this record will go down in the annals of HM history as being one of the year's best releases. Yes, yes, I know that we've barely dipped our tootsies into the sea of '83 but, gosh by golly begorrah, if there's anything lurking around that can surpass this meisterwerk I don't know if my already palpitating heart can cope with it!

So what makes 'Thunder And Lightning' the instant classic that it is? Let's start with the production . . .

Lynott, has, quite justifiably, given Chris Tsangarides credit as being one of the very few genuine heavy rock producers who (along with the likes of 'Mutt' Lange) can enhance a group's true identity without drowning them in their own ego. A producer's role is to bring out the best in his client rather than use them as a vehicle or playground for electronic excess and gadgetry grossness.

On 'Thunder' Tsangarides has surpassed himself by accurately capturing Lizzy's raw live power without sacrificing their melodious qualities which have been consistently head and shoulders above any optimistic contenders. Next to their light any other glow is just plain average. Chris has accomplished a feat many other so-called 'producers' and the band themselves have attmepted to achieve by making the group actually sound like themselves.

Prior to this event even on their best works (i.e. 'Jailbreak', 'Bad Reputation' etc, etc) the end product was a little lacklustre to say the least; as if somewhere between the process of recording and mastering a whole chunk of dynamics were mislaid somewhere prior to the final cut.

The introduction of 'Wonderpup' John Sykes has revitalised the band. Young in years, Sykes has turned out to be a mature showman who is already quite capable of projecting his fiery talent and has given Lizzy what can only be described as a contemporary metal edge which compliments their already sophisticated/assured stance. Having worked with CT during his days with the Tygers; Sykes already has a head start and having also co-written a solo single with Lynott and various members of Lizzy guesting, means the man needs no formal introductions. So there is already a very cohesive/creative relationship evolving with Sykes contributing on every level he can (the swine looks great too!).

Although a part of the line up for quite a while I've only recently regarded Darren Wharton as a fully established member. The final proof came in the form of his invaluable embelishments on Lynott's last solo album. On 'Thunder' – rather than just sprinkling on layers of fairy dust as with 'Renegade' – Wharton flexes his musical muscle, powerslamming down slabs of powerful chordwork. Meanwhile Brian Downey has actually got a drum sound that compliments the quality of his playing while Gorham never ceases to improve an underestimated force who will probably only garner rightful respect when he releases his long awaited solo album.

This is Lizzy's most consistent/powerful/quality release to date. From the opening strident thrash and urgent vocals on 'Cold Sweat' to the more lilting/loping/sassy feel on 'When The Sun Goes Down' this album reeks with an enthusiasm and sweet arrogance that can only come from a collective who have found a new source of strength to unleash on unsuspecting 'lobes.

From the concise/commercial/strutlike power of potential singles like 'Bad Habits' to the high drama and musical magnificence of epics like 'Holy War', make no mistake: this is an instant classic! It combines the style and flair of Lynott's unmistakable songwriting prowess with some of the finest instrumental interplay I've ever heard. Cant wait to see the show.

PETE MAKOWSKI

NAZARETH
'2XS'
(Nems NIN 001)

IT'S TAKEN an XSively long time for this XSively fine album to suXSfully negotiate one contract hassle or another and finally emerge into record stores. Dirty Dan McCafferty's probably had plenty to say about that fiasco but at least it's given those of us lucky enough to have possessed advance tapes of '2XS' sufficient time to let the many fine textures of the album's songs sink into our inner recesses.

It must have been supremely frustrating for the band to know that they had such superb songs in the can without anyone bar the privileged few being able to hear them, but now it's up to you all to back this platter by forking out the pennies and sinking a wee dram to toast its excellence!

Admittedly, Naz are not a name which is known to those who've grown up with the full throttle strains of Maiden, Saxon, Motorhead and the rest, but reflected against these outfits, '2XS' grows in stature as an immensely mature piece of Rock. A huge amount of thought has gone into the writing of this record at least and you can enjoy Rockaboogie, reggae, ballads and out 'n' out rockers without ever feeling you're betraying pure Rock roots!

Nazareth can play all styles, but they *have* to play them as Rock songs. There's no pussyfootin' about and no watery mish-mash of jumbled influences. McCafferty sees to that.

For a man who can't 'sing' in the true sense of the word of Dio/Coverdale 'singing', Dan holds this band together with consumate ease. That shattering growl really means it and what music can be better than heartfelt music? Listen to 'Love Leads To Madness' or 'Back To The Trenches' 'cos these are *real* Rock songs. There's no attempt to play HM or any other such cliched term – it just happens and the sounds are fresh and inspiring!

It's most pleasing to see how easily new recruits guitarist Billy Rankin and keyboardist John Locke have slipped into the Nazareth set-up. Minimum fuss, maximum efficiency – as it should be. Locke is particularly impressive with some shimmering speedy piano on 'Boys In The Band' and exquisite fills on 'Dream On', one of the best ballads that this boy's ever heard!

Naz are back, better, stronger, doing everything 2XS, but more importantly 2 perfection! 83's gonna have to produce great albums to beat this!

HOWARD JOHNSON

NAZARETH'S Dan McCafferty: the album that time forgot

STARFIGHTERS
'In-Flight Movie'
(Jive HOP C 205)

SOME BANDS have the luck. They seem to be in the right place at the right time and events carry them to the top without their even breaking sweat. Others have to battle. Despite ample opportunity to come across to the punter via an MSG support tour and early American dates, Starfighters belong to the second breed. Success has not courted them as a willing seductress, but on the strength of 'In-Flight Movie' she will soon be forced to suck up to this five-piece.

It's been a long time in coming but this, the band's second album, will set the diamond stylus dancing in many a headbanging home. Here we have pugilistic, punchy Boogie Rock that knows where it's heading and doesn't sacrifice inventiveness (or at least as much inventiveness as you can hope for from a Boogie band!) to cram just one more riff into the grooves.

Tony Platt coaxes the rasping guitar performance that is required but Stevie Young and Pat Hambley thankfully realize that Boogie doesn't begin and end with AC/DC. There's breathing space and pacing abundant on 'Working Girl', the album opener and a certain eye-opener to cynics, yet it is with 'Running For The Gun' that this record really starts to smoulder. It's a real handful of a song, bursting at the seams with . . . well, everything, in much the same way as Kiss' 'Creatures . . ' album floods over you. It's something special all right and it's hard to believe that two Boogie toons could be so radically different in approach yet both so successfully handled.

This expansion of the Boogie barriers could conceivably broaden the Starfighters' horizons while in no way jeopardizing their mainstream Heavy Metal appeal. The denim brigade will find plenty to smile about,

especially when it is so apparent that this band is street in every sense of the word – Rose Tattoo's screaming sibling: "I'm as free as I wanna be" hollers vocalist Steve Burton, suppressed aggression fighting against the odds. The Tatts and the 'fighters have got something going by combining social (not political) awareness with Hard Rock music. It's slightly alternative to the norm and will ultimately be to their advantage – after all, punters are always looking for something different, but which they can also relate.

Not that there are any budding Che Guevaras here, it's all kept under the strictest control and there's a touch of humour on the final number 'Great White Telephone'. If you're 'au fait' with the theme, then you'll understand the joke. If not, then I'll say no more than it's . . well . . sick!

'Here's Looking At You' and 'Hot Shot' are hefty blunders for their dullness but it's an encouraging release indeed. There's no reason why this band can't go all the way.
HOWARD JOHNSON

THE MISUNDERSTOOD
'Before The Dream Faded'
(Cherry Red B RED 32)

ROCK HISTORY is indeed a strange animal. Whilst some bands achieve an enormous stature not commensurate with their altogether limited talent/originality, others far worthier of legendary acclaim for pioneering endeavours, remain lost in time.

The misunderstood are, sadly, one of the latter. The first time I ever heard anything from this Californian quintet (discovered, incidentally, by John Peel) was several years ago, when someone played me their version of 'Who Do You Love'. With Glen Ross Campbell's spearing steel guitar work, plus Rick Brown's wailing/railing vocal style, this shreds the more famous Juicy Lucy cut into oblivion. What's more remarkable was that the band recorded it in 1966 – using note-bending effects, and an intensely pyschedelic phrasing at a time when no-one else had really begun to explore these areas!!!

Since that first taste of the Misunderstood, I've tried in vain to track down more material from this most creative of outfits. So, the release of this compilation is something of a boon to me. Now, I've no way of knowing whether it's anything like a definitively representative artefact of the band's two year recording period between 1965 and 1967. However, it does serve as an admirable intro to their work and style, complete as it is with some fascinating sleeve notes, penned in loving fashion by Nigel Cross.

Basically, the LP has been split into two. The first side takes in six songs recorded in 1966 for Fontatan Records with producer Dick Leahy. And aside from the aforementioned 'Who Do You Love', there's also available the Easternised 'I Can Take You To The Sun', the souped-up bending of 'Children Of The Sun' (supposedly to the latter), and the unnerving 'Unseen'.

Side two (sub-titled 'Blue Day In Riverside' as opposed to the first side's 'Colour Of Their Sound' tincture) contains a round half-dozen tracks from their earliest studio sessions. Included, for example, are versions of the Yardbirds' 'I'm Not Talking', Jimmy Reed's 'You Don't Have To Go Out', and Howlin' Wolf's 'Who's Been Talking', three numbers that show up the band's original blues/r 'n' b influences to good effect.

It's probably best, in fact, to flip the LP, and listen to the early stuff first off, because it's only after hearing their powerful yet undeniablyy derivative beginnings that you'll fully appreciate just how radical they latterly became.

Some might well say these days that the Misunderstood sound just like early Floyd/Move/Hendrix. That can't be refuted. But, bear this one fact in mind – *The Misunderstood were using all the psychedelic tricks and effects which took the latter three to stardom sometime before any of 'em!*
MALCOLM DOME

HEADPINS
'Turn It Loud'
(Atco ATCK 50 897)

THAT VOICE! Headpins vocalist Darby Mills is definitely gonna be a star. With the gruff, raw, sexual edge ofa young Elkie Brooks (Vinegar Joe vintage), plus the total out-and-out commitment of Storm's Jeanette Chase or Toronto's Holly Woods, Ms Mills is certainly a jewel-encrusted find. Whether she's on a par with the much-exposed Lee Aaron I'm not sure (having never heard the latter in action). However luscious Lee is gonna have to be some vocalist to match this sensational honey-bee.

What a pity therefore that 'Turn It Loud' proves overall to be lacking the savage quality the Mills voice deserves. For, with the exception oof the title track (an anthemically pounding brazen-blazer), the material present here is forgettable junk – third-rate AC/DC sifted through a semi-Foreignor gauze. The same is also true of the instrumental musicianship. Featuring ex-Chilliwackians Brian McLeod and Ab Bryant, plus former Loverboy man Bernie Aubin, one would have expected rather more than the lifeless, faceless dirge that wheezes and sags through the 40-odd minutes of groove-time boredom that sadly is 'Turn It Loud'.

Based on what's delivered here, I doubt that the Headpins have any sort of future. But, for Darby Mills, it's most certainly a case of 'A Star Is Born'.
MALCOLM DOME

KIM MITCHELL
'Kim Mitchell'
(Anthem ANM-I-500 Import)

REMEMBER Max Webster? There were few bands anywhere who so thoroughly deserved success than this Canadian quartet. However, not for the first time (and doubtless not the last), a rock outfit with a bracing sense of individuality earnt more critical plaudits than they did commercial acceptant. Perhaps the Websters were a little ahead of their time. Or perhaps, as has been suggested before, they suffered from being signed to the same Anthem/SRO organisation as Rush – the latter got all the major banqueting attention, whilst the former had to be content with crumbs. Still, whatever the reasons, when the band finally capitulated about 18 months back, rock was definitely the loser.

But, now Kim Mitchell, guitarist/vocalist/general inspiration behind the Websters, has emerged from his recent seclusion with a superb mini-LP. Gathering around him bassist/vocalist Robert Sinclair Wilson, drummer Paul DeLong, plus Santers producer Jack Richardson, and his old MW lyricist Pye Dubois, the lanky axe eccentric has vinylly fired his first meaningful shots since the excellent 'Universal Juveniles' set of a couple of years back.

Five tracks are included here, all showing the inevitable Webster roots, but also giving an interesting insight into the way the demise of that band affected Mitchell's outlook. 'Kid In Action', for example, is far more AOR-powered than one feels would have been the case a little while ago, whilst 'Miss Demeanor' eschews obscurist rhythms in favour of a more simplistic hard rockin' approach. Elsewhere 'Tennessee Water' has hints of Blackfoot's crisp boogie style, whilst 'Big Best Summer' is given a surprisingly distinct melodic airbrushing. The obvious conclusion is that failure has tempered Mitchell's adventurism.

However, it must also be said that listening to this album makes one understand just why the Websters were a flop. There was just too much intensely personalised kinks and quirks in their approach. Indeed, it's rather significant that on the only track here Mitchell really lets matters run away from structuralised control ('Chain Of Events'), he comes unstuck. With an over-use of jazz-inflected guitar, nonsensically whimsical lyrics, and chopped rhythms, this number rapidly becomes a dirge.

My advice to any label thinking of putting 'Kim Mitchell' out in the UK (and hopefully there will be a few) is to cut out the last-named track, and let the man stand or fall on the high quality of the other four numbers.
MALCOLM DOME

VIRGIN STEELE
'Virgin Steel 1'
(VS Records CEP 0001 Import)
5

IT BEGINS with the rumble-tumble of dramatic, Bach-esque keyboards/guitar, twitching tinglingly down the spine. But, then, just as you settle down for some sensitive choral concept, there comes the stampede of rhythm, the wailing angst of effects-orientated axemanship, plus the yelping whelping of a true tonsil-stretching vocal warrior. This, ladeez an' gennelmen, is 'Danger Zone', the opening cut on the first LP from New York quartet Virgin Steele, an album that stamps the seal on the most explosive metal movement since the dawn of NWOBHM back in '79. For, a whole new army of American rock'n'roll machines are sharpening up their electric riffs, and feeding off the eternal energy source of heavy music. Already we've come across Twisted Sister, Rods, and Y&T. Coming soon are Storm, August Redmoon, Anvil Chorus, Head On, Eric Martin Band. But, right now, you'll do far worse than letting Virgin Steele sparkle across your neuronal interface.

This is METAL Music. Not heavy rock, hard rock, or just plain rock, but metal . . . clean, mean, and teen. The songs herein pulse with the life-blood that inspired Rock Goddess to pen the over-stated, yet immortal words *'It's better than sex/When I get the chance I always say YES'* ('Heavy Metal Rock 'N' Roll').

You'll recognise elements of Starz, Priest, Kiss, and mid-season Rush present here, 'cos these Steele men ain't exactly innovators. But who cares? HM isn't about origination anymore, right? It's about freshness, sponteneity, and above all orgiasmic excitement. And there's plenty of all that through tracks like 'Drive On Thru', 'Still In LoveWith You' (a potential metal/pop classic), 'Pictures On You' (with the outrageous throwaway verse *'I got pictures on you baby/I'm gonna turn 'em loose/Oh, don't cry honey/I'm gonna cook your goose'*) and 'Pulverizer' (a searing six-string instrumental).

Throughout, Jack Starr's razzle-dazzle-frazzle guitar-work punctuates the slipstream with jangling bouts of Schenker-style fret-board flagellation, whilst the voracious steam-scream vocals of Geddy Lee/Halford-inspired David DeFeis roar over the mix in genuinely gargantuan gear.

Virgin Steele are out to deflower the musically innocent ears of the world's youth. Nothing less will do, and on 'I' (despite the occasionally sloppy production), nothing less is achieved!
MALCOLM DOME

TOUR DATES

DEF LEPPARD will be doing a series of ten dates to tie in with the release of their third LP, 'Pyromania': Apollo, Manchester (February 21); Playhouse, Edinburgh (22); City Hall, Sheffield (24); Mayfair, Newcastle (25); Royal Court, Liverpool (26); Colston Hall, Bristol (27); Rock City, Nottingham (March 1); Odeon, Birmingham (2); Apollo, Oxford (3); Odeon Hammersmith (4). Tickets are priced at all venues at £4/£3.50.

TERRAPLANE play dates at the Marquee on February 2, and the Cavern in Middlesboro (11).

PALLAS are to headline five dates at the Marquee in the coming weeks. These are on February 10/18/28, and March 11/26. The band have also just issued part of their long-since available cassette album 'Arrive Alive' in vinyl form. Featured on the Cool King Records release are 'The Ripper', 'Crown Of Thorns', 'Queen Of The Deep', and 'Heart Attack' from the original tape, plus a re-recorded version of the title track.

PENDRAGON have an appearance lined up at the Marquee on January 31. This is part of the band's promotional campaign for their newly-released three-track cassette.

Spanish band **MEDINA AZAHARA** (named after an Arab temple in Seville) make their first visit to Britain during February. To date only two gigs have been announced: Marquee (7), as support to Stray on the latter's only London appearance, and a headliner at the Greyhound, Fulham on February 12.

BLACK ROSE, Cleveland's answer to the A-bomb, play the following dates in February: Neath, Talk Of The Abbey 9, Stafford Recreation Centre 11, Tonipandi, The Naval Club 12 with more dates to follow shortly.

UFO have announced a gig at Hammersmith Odeon on April 14. Tickets will be priced at £5/£4.50/£4. This is the first date of the band's '83 UK tour to be scheduled and more dates are expected to be confirmed in the near future. As to the line-up of the band, this still remains a mystery, although it can be stated that **Phil Mogg**, rumoured to have left UFO, is very much with them.

MENDES PREY, now sponsored by Levi's Jeans, have a club/college tour lined up over the next few weeks, with Dagaband acting as special guests. Dates are Sunderland Polytechnic (February 5); Romeo & Juliets, Doncaster (7); Sheffield Polytechnic (9); Leeds University (15); Bradford University (16); Manchester University (19); Tiffany's, Hull (21); York University (24); Romeo & Juliets (March 2).

KOMMUNICATION

Say it loud to Kommunication, Kerrang!, 40 Long Acre, London WC2

I WANT to lend an American viewpoint. Before you dismiss my ranting as wimpy whining from the land of opportunity (ha!) hear me out. I work in a record store and quite frankly am getting sick of the music scene as I 'scene' it. Need I elaborate? Journey, Loverboy, Styx, yes and even Ozzy (oi-boy) Osbourne have become superficial sellouts for monetary gain.

It's not that they just want the most money for their efforts (everybody's like that), but rather that they're willing to sacrifice the credibility/respectibility of themselves and their fans in the process, unlike Bruce Springsteen, mega superstar and regular Joe who remembers what it was like to be ordinary yet self-worthy (long live true heroes in this time of general misery).

In a land where 'new' music is but the reborn wrinkles (albeit good) of Men At Work, Stray Cats and Joe Jackson. *Kerrang!* offers America a fascinating look at a music scene thought not to even exist by 98% of my countrymen. Though some of the NWOBHM bands are establishing a foothold in the United States (Iron Maiden, Def Leppard, Saxon) along with the die-hard stalwarts (Judas Priest, Black Sabbath, Motorhead) many great metal acts are still yet to be discovered here. In my opinion, the divine expression of the intense/sensitive guitar is that of Michael Schenker – with Gary Moore as a close second – and it galls the hell out of me when professed 'metal maniacs' say "Michael who?" or "Gary (Gil)Moore? oh, yeah, he's the guy they executed at their request". his own request".

I am fed up to here (just above eyes) with t-shirt wearing, picture-toting, latest-album buying, hit-oriented only fans! To them, Led Zeppelin only means 'Stairway To Heaven' not 'I Can't Quit You Baby' or 'The Lemon Song' or 'Achilles Last Stand'.

Kerrang! has also reinstilled my faith in the hope of finally legitimising Heavy Metal with the notion that it (HM) and thoughtful intelligence are not mutually exclusive as is the case in America. Over here, a fondness for Judas Priest means that you're an ignorant stiff that hasn't experienced the Enlightenment (however half-baked) offered by such vogueishly brazen groups as The Clash. Also over here, *Creem* ('America's only true rock 'n' roll mag (bullshit) tries to emulate *Kerrang!*; lucky for Creem, the two do not compete head to head as per my aforementioned complaints.

One final note; with supergroups like Led Zeppelin, The Stone, The Who, The Kinks, Pink Floyd and the countless number of respectable HM acts as well, it's pretty easy for you Britons to sit back and envisage yourselves as presiding over the King's court of the international music scene. But remember the contributions of Dylan, Creedence Clearwater Revival, The Doors, Grand Funk, ZZ Top, Steve Miller, Bruce Springsteen and Blue Oyster Cult to the present form of music. Remember America, for we remember you. I hope you maintain your noble humility as we both need one another's mutual respect to avoid our mutual musical destruction. – **From a NATO buddy, a metal monger, a music lover, a Kerrang! reader and American Jeff L. Eastby, Washington, USA.**

I FELT it was about time you were told the truth about HM DJ John Brent – he of the 'Headbangers Ball' fame in Manchester and he who has regular HM charts in *Kerrang!*

Ever since I first read his charts, I always fancied going to one of his 'Headbangers Balls', 'cause they were always full of really good music, especially American Rock. So a couple of weeks ago some friends and I ventured down to Middleton to attend one of the aforementioned 'Balls', expecting a really good night's music. What did we get? Deep Purple, Hendrix, old Sabbath, and loads of other really old stuff (pre-1975). There were only three current tracks all night.

Please don't misunderstand me, I'm not slagging off the above bands, I'm having a go at John 'Big Head' Brent. I want to know how he can fill his charts with all this really good US and current UK Metal and then play a load of dated stuff?

I went up to ask for a request, hoping that he might start playing some current stuff and to my amazement, he didn't have any records with him, just a couple of pre-recorded tapes. I questioned him about this and he explained that he played all the music that's in his charts at another venue, namely Heywood Civic Hall. So, a week or so later, my friends went down to that 'Headbangers Ball' and he was still playing the same bloody tapes.

So Brent, what have you got to say for yourself? How do you justify your charts? They're certainly not based on requests 'cause you don't take any. Are they your own personal taste? If that's the case, then I think *Kerrang!* should invite readers to write in with their personal charts – it's just the same thing.

And whilst we're on the subject of deceit. I've just read the *Kerrang!* Readers Poll. It was pretty predictable, but one thing did catch my eye and I'm questioning it.

How on earth did Lee Aaron get into the Female Vocalist Top Ten? Her album has only been available here for a couple of weeks, so how can anyone have heard her sing to be able to vote for her as a top vocalist? Maybe our cousins across the Atlantic voted for her, but I would imagine that would only be a small minority.

I'm not questioning her ability as a vocalist (I've heard her RECENTLY and she is good) but come on *Kerrang!* did the readers really vote for her or was it you lot in the office? If it was the readers, they must have imagined she had a good voice because of the size of her .... lungs (?). I think we should be told. – **Debra Brown, Levenshulme, Manchester.**

The number of votes for Lee Aaron surprised us too, but they were all absolutely genuine. A centrespread in Kerrang works wonders, it seems! – Ed.

pic by Ray Palmer

ROCK GODDESS: you don't know what you're missing!

THIS LETTER is for all the prats who complain how 'disgusting, garbage, wimpy etc' Journey are. These statements are pathetic and obviously the idiots who write them don't recognise talent when they see it. Look at the Kommunication page in *Kerrang!* No. 32 where the Hawaiian headbanger slags Journey off in favour of 'kick ass' crap like Priest, Raven, Saxon, Maiden etc. Take Priest and Maiden for example, all they can write about is leather, motorbikes and the Devil. At least Journey don't limit themselves to one topic to write about.

Is it because women like Journey, they must be crap? Or is it because you butch men have to prove your masculinity by only appreciating metal, aggressive music and therefore as Journey don't fit in with this image you can't like them?

Neil Schon of Journey is one of the best guitarists in rock, alongside Eddie Van Halen and Rory Gallagher, and as for Journey being wimpish that's just crap. I'd say they're melodic not wimpish and they do have some heavier songs such as 'Where Were You', 'Line Of Fire' etc. So in future do us a favour and keep the criticism for real rubbish like Manowar, Baron Rojo and Rox. And as a last word to the Hawaiian: go play with your grass skirt, cos if that's not wimpy coming from an island that wears them, then what is? – **Kevin Keegan fan, Newcastle.**

THANKS a lot for the Rock Goddess interview, it's about time they got some exposure after slogging away against the odds for some four years. I've only followed them since seeing them at the 101 club in Clapham in 1981 and I'm glad they're finally getting somewhere. The last three gigs at the Marquee have proved that they have got a hardcore following, let's just hope a few more HM freaks get along to the next gig, because they don't know what they're missing out on. So best of luck Jody, Tracey and Julie for '83. See you at the next gig. – **An Angel (the one with the Motorhead scarf tied round his head).**

I SYMPATHIZE totally with Joy Underhill's letter about John McCoy's behaviour when asked for an autograph. I had a backstage pass to a Gillan concert on this tour courtesy of the support band Spider, but I still stood outside the hall for the Gillan band to arrive. The only courteous people who willingly gave autographs were Janick Gers and Colin Towns, while the most ignorant person was McCoy. I wish these so called 'stars' would start to treat the people who buy their records (and so keep them in business) with a bit more respect. We don't ask for much and very rarely nowadays are there vast crowds at the stage door before or after a gig, so it would not take long to please a few fans would it?

I would also like to complain about Gillan's treatment of a fan who ran on stage. Ian just swung him round and threw him back into the crowd. Now, I'm not condoning the fans behaviour but isn't it very irresponsible to do such a thing? After all, what about the people he landed on? Gillan lost a lot of respect that night because of his lack of commonsense. By the way, Spider won the night easily. – **A fan who found Quo willing to sign autographs.**

HAVING seen the Kommunication from the Huddersfield Heavies in No. 31 I am shocked to the point of numbness to see that anyone could consider Cloven Hoof to be the new Kiss. No doubt Kiss cannot go on forever, but Cloven Hoof are not, never have been and never will be in the same league as Kiss. The day Cloven Hoof are, will be the day someone climbs Holland's highest mountain.

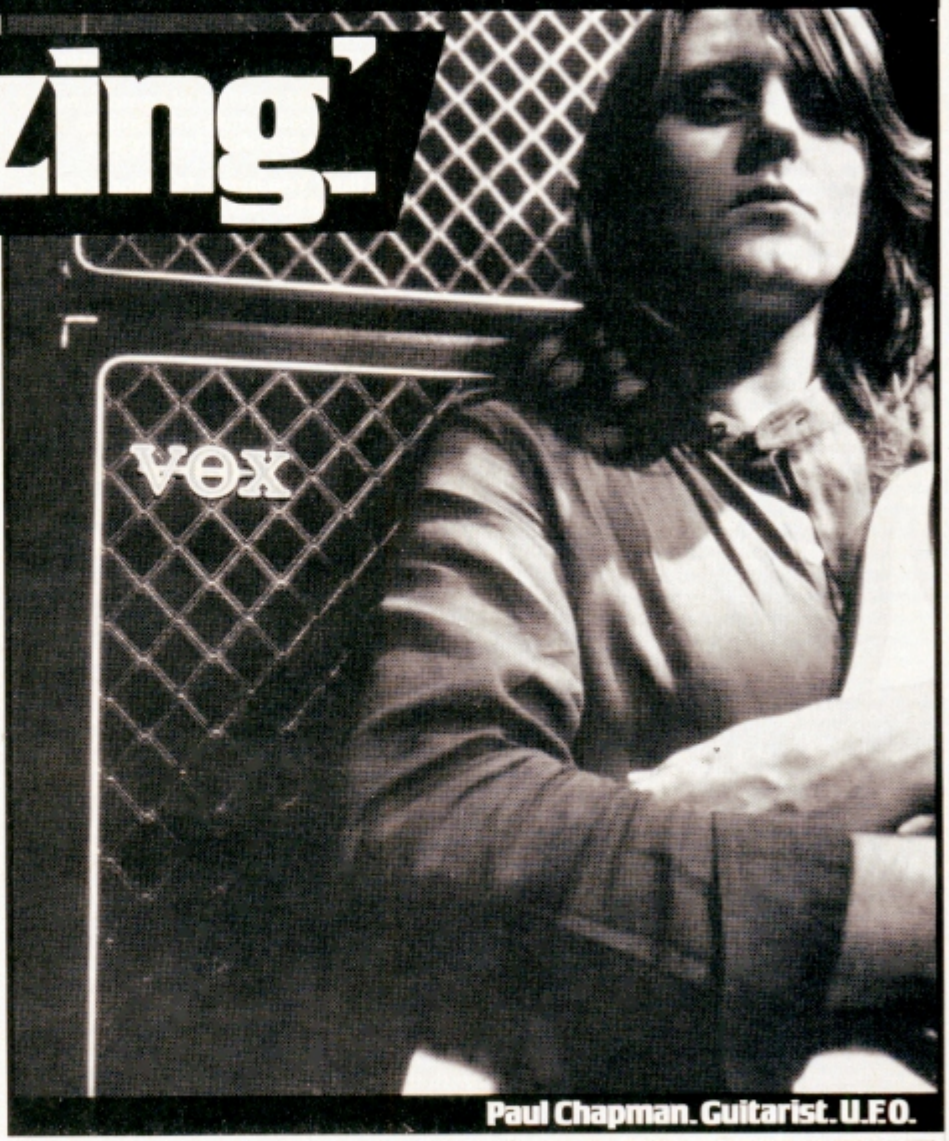
I'm also shocked to see that *Kerrang!* no. 31 gave column space to Rat Scabies (Damned). I don't want to see his incoherent comments transformed into print in this mag, keep that for the *NME*. I'm still trying to guess why you lot put a pic of Nicky Parsons on page 40. I've just downed a six pack of Carlsberg Special Brew and I still can't stand the sight of him. No more please. – **Paul Stanley (no relation).**

KERIKY *Kerrang!* have you gone Kerazy, articles on the inkredible Jon Waite and the Kervatious and Kuddly Judie Tzuke, together in one issue! Have you finally come to your senses? (or was it just a week for going Kerackers!).

But seriously, it really is a shame that I, like most fans alike, didn't get into the Babys until after they had split. I'm sure if they had surfaced two or three years later they would have been mega.

And as for Judie Tzuke! well what can you say, she has a superb emotional voice and one of the classiest bands in Britain (she's also a stunner to boot). What more can a grown rock fan ask for? Not so seriously, Kereepers *Kerrang!* kerkeep kerup this kaptial kermitment for kermercial hard rock. – **Lee Burrows, Karpenders Park, Nr. Watford.**

'I can honestly say the sound's amazing.'



Paul Chapman. Guitarist. U.F.O.

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"I've been playing the 125 on our new album and, without blowing my own trumpet, I'm really knocked out with the solo's on it. Especially on a track called 'Blinded by the Light' – I can honestly say the sound's amazing."

We undoubtedly could go on. And on. Unfortunately, however, we'd run out of space. So if you'd like some more information on the Vox 125 Climax Combo, please complete the coupon.

But let's leave the last word to Mr. Chapman.

"The 125's a stormer and when we next play live, all I want behind me is a complete wall of Vox."

Thank you, Paul. You're a real brick.

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The grinning gonzo gushes. Laura Canyon smiles

SWITCHED ON the television the other night; flicked past *Charlies Angels* re-runs, a cowboy film, the Lebanon crisis and a young couple getting counselled by a TV shrink, and there he was in all his glory: white fringed jacket, flowing locks, filthy knowing smirk – the *Motor city Madman*.

The new album's out – 'Nugent' it is called – the tours are about to begin and Ted Nugent's 'doing the dog' as they say in Hollywood, opening his large and eloquent mouth wherever there are ears to hear and records to be sold. Good. There's no-one who can delight a rock reporter and wear out cassettes quicker and more entertainingly than Ted, and once again I'm ready and waiting.

Meanwhile TV Ted's got a nice little anecdote to be getting on with. Seems they did a gig in Kansas amid all these farms and outdoorsy places. The technical advisers recommended 60,000 watts of power as the most the arena and 20,000 ears could take. Generous Ted gave it 120,000. Complaints poured in from 18 miles away, a record if anyone keeps them.

"The cow productivity was diminishing as the set went on," Nugent beams at the besuited chat-show host. "But the bull productivity was way up!" You could almost feel the vibrations from the millions of macho males across the country – those that weren't watching Farrah, the cowboys or the shrink – punching their fists in the air in unison. "Overkill," says Nugent before they cut into a *Tide* commercial, "is good for you."

Meanwhile, back in Hollywood, it's mid-afternoon, smoggy and hotter than a fireman's hat, and up at Atlantic Records' Sunset office a tall, muscular man in camouflage is rushing round, fresh as a daisy, shaking the hands of execs and beaming like a bank manager. Ted Nugent, manager. Ted Nugent, producer, has already finished his job, and Ted Nugent, rockstar, is about to start his. The 20th interview in 20 hours. The man's a longhaired amphetamine on legs and all of it's natural.

Talking of overkill, since I last spoke to him Nugent's fired his producers, fired his band, fired his managers, fired his record company – you get the idea. Big changes. And since all that happened, a new album has appeared. Not surprisingly its title sounds like one you'd give to a debut.

"It's not a new beginning but it's definitely a fresh and renewed and upgraded chapter in the continuing saga because," says Ted, relaxing the lanky frame into an executive leather sofa and pinning you to the spot with the fast and exaggerated American patter, "I have applied and improved and certainly increased the demand on myself for eliminating any compromise in my life, my music and my career. I took a long, hard look – harder than long – at my music and the delivery thereof over the last year and a half, and on three fronts decided unequivocably that I could improve the functions and upgrade certain elements – in management, in production and in the record itself. I now manage myself 100 per cent, I now produce myself 100 per cent and I decided to go with new fresh blood to a new label.

"It was one of the most gambling-est rolls of the dice I've ever made – though we all know I lack no confidence. I went in and recorded the album with no label, I financed the whole project myself and produced it myself, so even though it's not a debut, certainly it is as producer-manager-totalitarian dictator of the project.

"Anything that *smelled* of compromise, I shot in the kneecap and sent home to mama. I wasn't standing for any shit whatsoever."

What's this? You mean The Motor City Madman stood for shit in the past?

"You see, I've got a big heart – you've got to realise that. When guys make recommendations I've always given them some credibility and consideration, and many times the benefit of the doubt. So the last couple of years my recording projects have had elements of compromise. While I was fighting major battles over individual instrumentation – yes the snare drum *can* sound like a f**king cannon, yes the guitar *can* be abrasive and blend with the instruments – I was losing the war of overall production. I don't think the last few albums have been consistent in their production beyond passable. I think 'Intensities In Ten Cities' as a production was embarrassing."

'Anything that smelled of compromise, I shot in the kneecap and sent home to mama'

So how come you said they were so great at the time? Why did it take you so long to stick them all in the dumper?

"Because the 'Ted Nugent' album and the 'Free For All' album and the 'Cat Scratch Fever' album were all so f**king *fantastic* production-wise that I got comfortable.

They went so well, they sounded so f**king good that I went: 'goddamn, the process is down, we've got it figured out, it doesn't need the attention I gave it on 'Ted Nugent', 'Free For All', 'Cat Scratch Fever'. FALSE! I didn't recognise it at first. I just did not identify it. When I should have identified it, all of a sudden my personal life exploded with the divorce and my attention was completely diverted. My attention was completely on the other side of town. So needless to say, it's water under the bridge; and I *am* blaming my producers but above all I'm blaming myself for spreading myself thin."

It wasn't a case of doing okay and getting lazy, then?

"I *never* get lazy. The threat of having my children taken away – the albums be damned! But if a manager was on the f**king ball, he would have said: 'don't record'. And if I would have been Superman I would have been able to say to myself: 'hey f**ker, you're not rocking your dick off, back off for a minute, take care of those personal things and then when you've got the flames shooting out of your eyes and the feel back, jump into it!'

"Now 'Double Live Gonzo' is certainly not an embarrassment but I'll tell you straight, there are moments on that album I cannot listen to. I cannot listen to 'Stranglehold'. It's a piece of shit. A PIECE OF SHIT! F**king producers demanded we use that version. The son of a bitch is too slow, it's out of f**king tune, it's a shitty performance. I've got a cassette of the song done in Dubuque, Iowa, on a foggy afternoon soundcheck and that version *stomps the dogshit* out of the one used on 'DLG'. 'Great White Buffalo' is one of my all-time favourite songs. I *can't even listen* to the cocksucker on that record. It's an embarrassment. How could they have f**king chosen that version. *Aaaaaargh!!!*"

The list goes on, with Ted damning muscle-flexing producers and the like, venting spleen before coming back with a smile to what he describes as the definitive Nugent album. "Rock and roll as seen through Ted Nugent's ears. There is not one millisecond of this album that I'm not anything but superlatively proud of," beams its doting father. "I think it is a son of a bitch."

I'd heard the album just once before the interview. Atlantic hadn't time to send it, so I got to listen on their expensive office stereo. Could be why it sounded classier than previous Ted. But even taking that into consideration, I wouldn't have said that to *my* ears it was definitive Nugent as I know and love him. There was more polish, more subtleties, melodies, r&b bits, harmonies – could have been a Stones copy even. What's happened to the Nugent ears? Has the other one (one's already gone squiff because of playing too loud too long) mellowed out?

"I've always told you, you know goddam well, that my *major inspiration in the world* was the Rolling Stones, so maybe those elements are resurfacing again as they did on 'Stranglehold' and 'Dog Eat Dog'. Because, you've got to remember, those songs did have all those elements, there was real melodies and real ensemble vocal parts to them. I think – you know what I think? – my album career should have gone 'Ted Nugent', 'Free For All', 'Cat Scratch Fever', 'Nugent'. That's a harsh sample, because I wouldn't want to eliminate some of my favourite f**king songs – I mean 'Wango Tango' is as good as any 'Stranglehold' and 'Paralysed' is as good as any 'Cat Scratch Fever' and 'Scream Dream' is as good as any 'Motor City Madhouse' – but overall, as a manager speaking now, I believe that would have made more sense."

A big surprise with this album is that, considering who's producing it, it's not screaming loud guitars over less noticeable back-up. Like on Carmine Appice's album all you can hear are the bleeding drums.

"That's his problem. See, I am in order a rock and roll fan, then a rock and roll guitar player. It's a tough question to answer whether I'd rather play it or listen to it, though in a real down and out battle I'd rather play it because then I can do both. But production means *listenability*. In producing this record, I want those f**king drums to pound your spine, I want those guitars to crash and reverberate, and I believe on this album they do just that. I don't believe by any stretch of the imagination this album is guitar-shy. You f**king listen to it again and that f**king guitar is *dangerous*. Every instrument is in

CONTINUED Page 18

TED
NUGENT
pic by Ross Halfin

100% NUGENT

FROM PAGE 16

the right proportion as I want them. In fact, to this day, I listen to this new record and I still don't understand how the drums can be *so* loud and the guitar can be *so* loud yet you can hear every damn line the bass player plays and the voice is still on top of it. I f**king did an *outstanding* job. A goddamn miracle worker!"

Nugent mock-faints into the sofa at the wonderment of it all. While he's offguard I decide to slip one in. The album sounds – even looks; go on, take another glimpse at the front cover and compare it to the others – more mature, I flinch.

"No, I take that as a great compliment. I think many things you do in an immature period of your life are certainly improved upon through a mature approach, and some things aren't. I think certainly the making of a record can be improved, I think lovemaking can be improved, there's a number of things – driving! I can drive faster now and not get caught as much as I used to. Hey, I've matured in my evasive manoeuvres!"

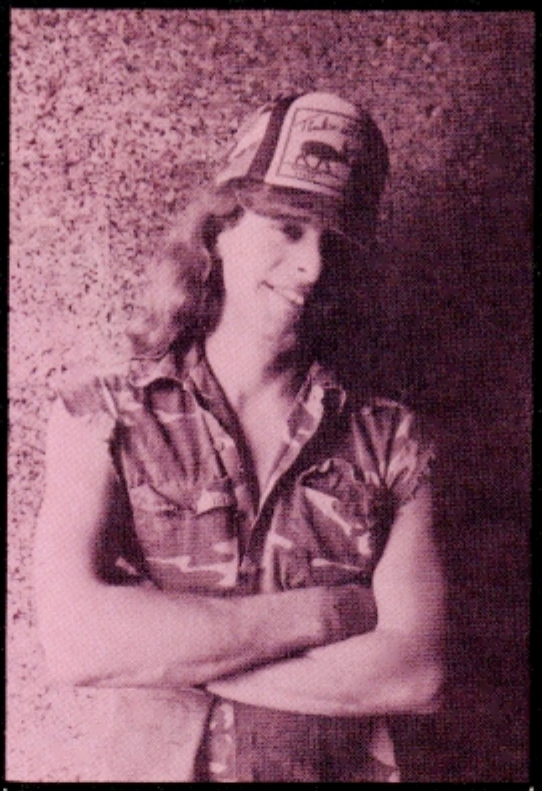
This is after all the guy who used to drive backwards on freeways during rush hour at speeds unknown to Americans. Considered rush hour a race he won regularly. Always wanted to be a racing driver and just went professional in the thing, coming first in a Canadian race and second overall in the Colorado nationals just a while back. But I deviate. So's Ted. He's talking about how his favourite band, the Stones, have matured, and how he likes the 'Start Me Up's better than the 'King Bee's. I disagree, reckoning they've lost a lot of spirit.

"I don't think they've lost any spirit. 'Going To A GoGo' – that guy is a crude dog of the earth, I love him, he's disgusting, he's the greatest! SO AM I! I listen to this new album and I listen to the f**king solo on 'Ebony', which happens to be a beautiful song with a well-thought-out lyric, and the patterns are just fantastic. I listen and go: '*oh my god*, that's the best thing I've ever done', it's absolutely *breathtaking*.

"I'm still a fan of guitar playing, so I can listen to Neal Schon or Beck or Eddie Van Halen or Ronnie Montrose and be inspired by a solo from them now and again. So that's what I shoot for – whether it's my music or their music – the excitement. If I can get goosebumps when I'm listening to my songs after I've played them and played them, and still go nuts on them. You could play 'Bound And Gagged' from this album and I'd be covered from head to toe with goosebumps, *guaranf**kingteed!* That's a true test for me, because rock and roll was meant to excite me. I'm trying to develop this album in suppository form so I can stick that baby UP MY ASS and go *everywhere* with it!" Ted chortles.

Talking about suppositories, this new Nugent band are positively wheelchair-types compared to his last touring outfit, the young and nubile D.C. Hawks, snapped up *en masse* from a bar in Detroit. Now he's gone from having three guitars onstage to just his own, adopted Rod Stewart's old drummer and general egotist Carmine Appice, got back his old singer Derek St Holmes (who was for a while with the short-lived St Paradise) and hired bassist Dave Kiswiney.

"The whole concept is in line with my overall thinking on this project: The Best. Carmine Appice is the only natural heir to the John Bonham rock and roll drum throne. Nobody plays as good as Carmine does; that guy is the savage drummer of all times, and I knew that no-one could do justice to my songs like he can." The two have known each other for all of 17 years, and getting him involved was "just a matter of timing."



Ted: guaranteed for life.

As for Derek: "I think that some of your best vocal performances today on some of your vocal-orientated records are merely versions and renditions of the style that Derek St Holmes initiated on the 'Ted Nugent' album. I think he's got the best voice in rock and roll for my music. So I called him up and said: 'come on home boy'."

Seems the reason for kicking him out in the first place – naughty behaviour of the pill kind on tour, anathema to clean-living Ted – is past and he's "back to earth again." But how does Ted get along with Carmine, both of them having egos large enough to fill Wembley Stadium?

"If he forgets his position all he has to do is look at the album cover. He's the drummer." Yes, it's listed on the back. 'Everybody knows this is the Ted Nugent project, and the reason I hired Carmine is because he's the master of his instrument. That's what the band are paid for – God am I paying for them!"

Isn't it tough changing bands more often than Debbie Harry changes her hairdo, teaching them all the Ted Nugent repertoire?

"It's a pain in the goddamn ass! But it's worth it to keep that energy there. It's worth putting up with mountains of bullshit to deliver what I believe is the best. And I believed at the time that the Hawks were the best.

"This has all been very difficult because Carmine is a major talent and a major ego and Derek is a major talent and a major ego and I'm a major talent and an *outrageous* ego and that's very difficult and energy-consuming. But it's worth it. These bands that stick it out and stick it out – I sometimes wonder if there is really enough friction to keep them exciting. How the Stones have done it I don't know."

This is the band that's going out on the road with Ted – "just like the old days, a four-piece. We should be on standby in case Haig (ex-US military foreign secretary) needs any corner of the world secured, because we could do it!"

Which reminds me, how come 'Bound And Gagged' has such a political lyric? Not only does the title suggest the usual Ted macho attitude towards the female sex ("the titles usually say it all – hey I'm a compassionate guy!") but Ted himself has suggested loudly in the past that such concepts as politics have no place in rock and roll.

"I like to think of it as extremely patriotic rather than having any political connotation. There's American red blood bubbling in every boy's veins in this country, and when you hear this abuse of Americans and this flag being burned and this hostage you get pissed off. And I would never in my life attempt to censor myself in any way, shape or form – especially through my music. If this attitude on my part surfaces in my music, I'm not going to try and quell it. If the patriotic flag-waving part surfaces – these are the things I believe in. I believe this is the best country in the world and I think you should be willing to kill for it."

I'll spare you Ted's studied anti-gun control spiels (he's done his homework but we still can't agree). He still collects and uses guns, still hunts with his kids, still supplies half the state of Michigan with fresh meat and still takes autumn off from touring to harvest his food. He's the kind of guy who likes to get dirt on his hands, grease under his fingernails, and not have someone else do his slaughtering for him. If Ted had come along in the pioneer days he'd probably own Manhattan Island and have cowboy films made about him. Ted, to sum up, doesn't like 'wimps'.

So it's not surprising he likes being his own manager, cutting all the deals himself. And he scoffs at the idea that it'll make him too business conscious to be a real rock and roller, saying he's been doing most of the work for years anyway.

"See, I'm so goddamn independent that I'm going to play what I damn well please. My music doesn't support me anymore. I don't need it to make money. I've got so many investments that they support me. I can continue doing as I goddamn please with my music, which I always have. I'm lucky, real lucky.

"All my f**king dreams are coming true. To have my cake and eat it too is amazing. To fulfill all my paternal instincts, to race cars, to be a cop (he told me he'd break my legs if I elaborate; subtle hint – Ted's considered a real nice guy back home, the sort who gets involved with his community and tries to help out drugged youth; hope that doesn't qualify for more than a compound fracture), to hunt big game around the world with some of the most renowned hunters, to do what I want when I want. I'm the luckiest son of a bitch in the world. But why am I lucky? Because I wasn't waiting for somebody else to put it together for me. I put the goddamn thing together myself. If there's a problem in the way I blow it f**king up. I haven't accomplished anything that anybody couldn't do if they'd get up off their fat, lazy gimme little asses and kicked a little ass themselves. It's so easy I just sit back and laugh." He does just that.

But isn't he sitting back a bit on this tour? Just two and a half months instead of the usual half-year killer?

"I can't keep my attention span riveted to anything that long, so I'm going out with a mature knowledge that only maturity can bring as to how long I can apply my maximum effort.

"Never has there or never will there be anybody in the annals of history that will put out more energy than when I get onstage, or will work harder for a rock and roll audience than I do – *period*. Rock and rollers know that when they go to a Ted Nugent concert they're going to see more sweat than any *ten* other concerts.

"There aren't many f**king guarantees in life, but baby I'm one of them!"

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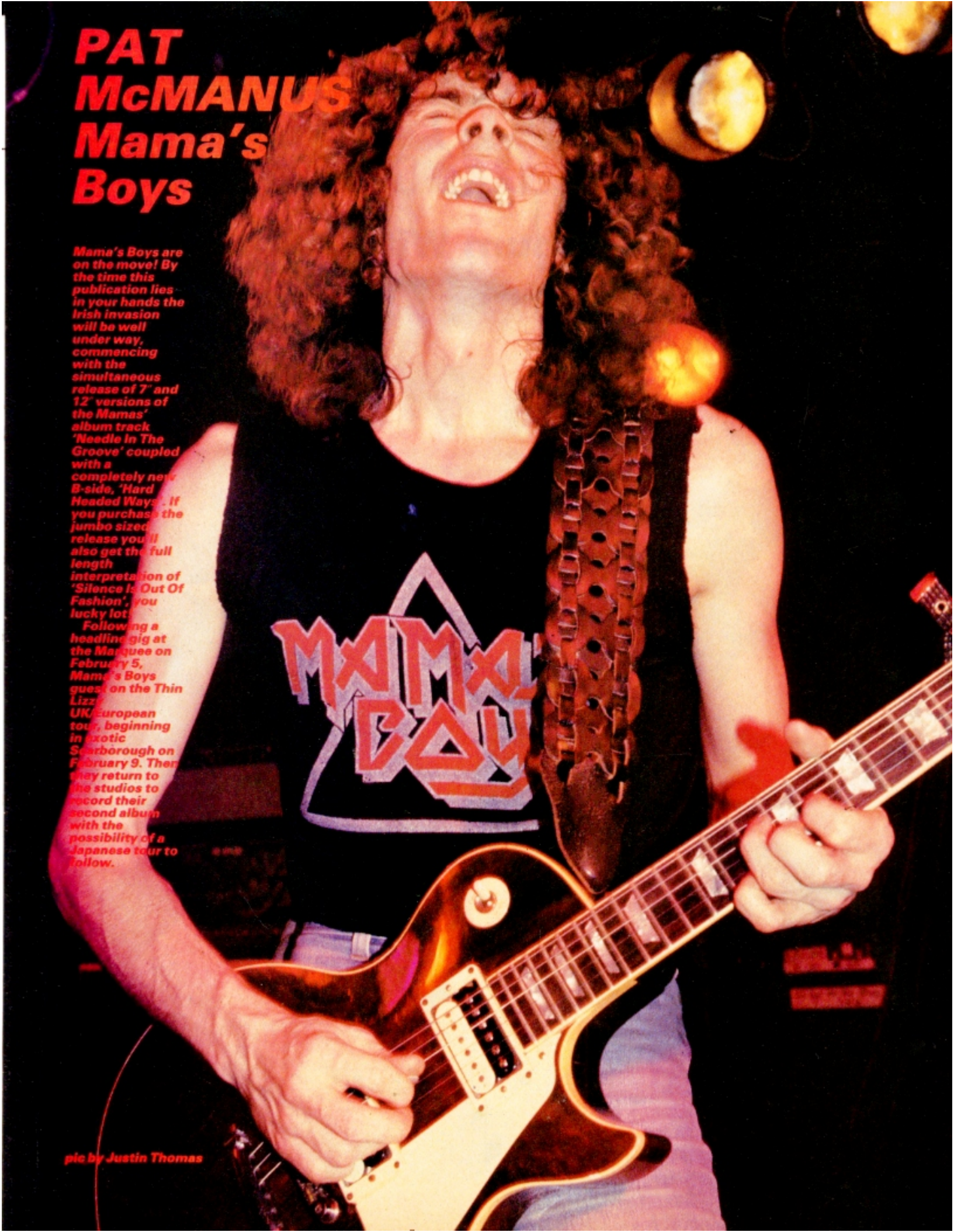

Mama's Boys are on the move! By the time this publication lies in your hands the Irish invasion will be well under way, commencing with the simultaneous release of 7" and 12" versions of the Mamas' album track 'Needle In The Groove' coupled with a completely new B-side, 'Hard Headed Ways'. If you purchase the jumbo sized release you'll also get the full length interpretation of 'Silence Is Out Of Fashion', you lucky lot!

Following a headline gig at the Marquee on February 5, Mama's Boys guest on the Thin Lizzy UK/European tour, beginning in exotic Scarborough on February 9. Then they return to the studios to record their second album with the possibility of a Japanese tour to follow.

pic by Justin Thomas

BETSY
(Bitch)
pic by Jan Alletcher
Marshall

pics by Ray Palmer

FOUR MEN IN A BOAT

Asia, Kerrang! readers' Best New Band for 1982, prove that the critics can't sink them. CHRIS WELCH talks to Geoff Downes and John Wetton

THEY ALL laughed when Einstein announced the universe was bent. And loud were the guffaws when a new band announced its presence in the firmament early last year, by taking out full page ads. Rising rock critics made sport of these upstarts who had wandered into their domain without permission and full of presumption.

"Asia? Don't make me chuckle," sneered the most feared of musical scribes. And when the new group had the temerity to release an LP, the utmost scorn and ridicule was heaped on their heads. Loud were the cries of "Pshaw!" that met the union of rock veterans Steve Howe, Carl Palmer, Geoffrey Downes and John Wetton. And once they had firmly snubbed the new band, risen from the ashes of Yes, ELP and other seventies heroes, reviewers returned to more pressing matters, like assessing exactly how many Coconuts there were in Kid Creole.

But never was a band more united in adversity than Asia and loud and long has been their last laugh. Even their promoters and manager Brian Lane have been astonished at their success, and never was it more patently the result of a hard core following giving support, without any help or exposure from the media.

"Not even the Americans gave the 'Asia' album a good review," says manager Brian Lane, who for years guided the fortunes of Yes. "Rolling Stone hated it." So why has Asia been such a success they could pack out Wembley Arena on their first ever concerts in Britain, and line the walls of their respective bathrooms with a new clutch of triple platinum albums? "It's good music," smiles Mr. Lane, who shaved off his beard the day Yes broke up.

Songs like 'Heat Of The Moment', 'Only Time Will Tell', 'Sole Survivors', and 'Here Comes The Feeling' mostly written by the team of Wetton and Downes have given a solid foundation to a band that could have been top heavy with musical expertise. It's not hard to see why American fans have rushed to enjoy their combination of rock anthems, unashamedly flash presentation and thundering instrumental power.

But even their most sympathetic British supporters were taken aback to hear the group has already been voted by discerning Kerrang! readers the best new band of 1982. This comes on top of their album being voted 'The Hottest Nationwide' in Cashbox, Billboard, Rolling Stone and by various US Radio networks. 'Asia' spent nine weeks at No 1 in America and is still in the Top 100, having spent around 40 weeks in the charts. World wide it has sold four and a half million units and has gold in 12 different countries. The single 'Only Time Will Tell' was a Top Five hit in America. "We've been really lucky," says Lane, pinching himself as he gazes at the statistics on his desk and the awards on the office wall.

Asia still aren't immune from criticism. Carl Palmer, I hear, was very hurt by the attack on him in these very columns by Steve Gett, when he played his first drum solo in London for eight years. But generally Asia are feeling happy, excited and a shade breathless about their first frantic year together.

John and Geoffrey arrived at their West London office to explain how it all happened and reveal what the future holds for the band that has brought new hope to the secret army of rock fans, for so long herded underground by the music biz Gestapo.

"The success hasn't really hit any of us until now," said John who has blossomed as their lead singer as well as being writer and bassman.

"We were voted as having the top album in America – even though John Cougar doesn't think so. He says he sold 2.4 million albums, a bit more than our two million."

John and Geoff both claimed that Asia had been working so hard they hadn't really noticed the cumulative effect of their efforts, but now they could put the whole year in perspective and answer some of the criticism that has assailed them.

"It really is amazing that Kerrang! readers have taken to us," said John. "We noticed that 'Sole Survivor' was doing well in the Heavy Metal chart and that's really great. We couldn't believe it when our second single 'Only Time Will Tell' got to No 1 in that chart. Our audience here seems to be completely different from America. When we played at Wembley it was part of our first European tour and we experienced the same thing we had on our first trip to America. It was a mixed audience of people who came to see a new band and those who had followed us individually in past groups. On

our second American tour we saw a change to a much younger audience."

John is convinced that the teenage population of America have rejected the older bands as not being part of their generation, but didn't like the new forms of pop rock. "Asia is something new they can call their own, even though the components have been around for a few years. It's a new band playing the kind of music that no other bands can play today."

Would John call Asia what used to be known as a 'progressive rock band.' He disagreed. "To be honest, we play pop music."

But said Geoff: "Yet if you compare us to Foreigner or Journey, it's quite progressive really."

When they put Asia together, was there a set plan of attack? "Yes," said John. "We realised that to do a 'progressive rock' trip would get us nowhere. We would be slagged for being old fashioned and nobody would like it! And we wouldn't like it either. Basically we decided that as writers we would find our niche in a form of Hard Pop. That was our strongest point and we'd go for it."

Did they spend long hours in hotel bedrooms working out the material? "No it was in front rooms. The whole thing was quite a small operation when it started," revealed Geoff. "We weren't aiming at world domination. We just sat down at the piano and started writing songs with a cassette machine.

"Everybody says this band was put together round a boardroom table. Bullshit. It didn't start like that AT all. If anything it sprang from a genuine desire to get together and do what we are best at."

Did they all feel in a state of limbo when their other distinguished groups ground to a halt?

"Very much so," agreed Geoff. "Carl was the furthest out of touch. He had done the least for the longest period of time. I was in a precarious situation not really knowing what I was doing." In fact Geoff had gone back into the studios with The Buggles after his stint as keyboard player with Yes, in the wake of Rick Wakeman, came to an abrupt halt. And he wasn't happy.

"I was in an even worse limbo situation," said John who had been part of Eddie Jobson's U.K., a band he doesn't like to talk about. He had a solo deal with Polydor but claims they weren't really interested in him. "I just wasn't getting anywhere, and after 10 years with the E.G. management company I just packed my bags and left. I was just part of the furniture there and was treated as such."

What happened to U.K. the last of the progressive rock bands – complete with Terry Bozzio on drums and Eddie on Hammond organ? "Eddie and I just could not see eye to eye on musical policy. He thought we should be more involved in progressive music and I thought it should be more mainstream pop. I would come up with pop songs and Eddie turned them into jams. For me it was a good thing it split up. Funnily enough if U.K. had anything going for it, it was that clash of ideas. Often tensions within a band help to make it work. It gives an edge to the music although the people involved can't always see it. We decided to take six months away from each other, and after that I just didn't want to go back.

"Obviously it worked ot very well – for me." Ironically with John in Asia, Eddie planned a group called Zinc. They couldn't get much further apart. As the seventies' groups began to fall apart, so the decks were cleared.

"But we were in pretty poor shape when we started," said Geoff. "We only had two or three songs. And everybody in the band felt we needed songs rather than instrumental pieces."

"When you've got a song, at least you've got something to work on," said John. "Most bands spend their time floundering around with half-baked ideas. I've done that in the past – wasting unbelievable amounts of studio time, with a half-baked ideas and trying to make something of it. When you have a finished song, the band has something concrete to work on, and that's the ethos of this band."

The evolution of the band's history is one of chance meetings and formal introductions, with Steve and John working together for a couple of weeks with a view to forming a five piece. Geoff Downes was their first choice for keyboard player. They tried Simon Phillips on drums but this didn't work out for either party, and then Carl was invited to join.

"I had been involved in the embryo of a group about three years ago," said John, "with Rick Wakeman and Carl that never really got off the ground. In fact the group never played together, but we were offered a record deal. Nothing came of that band."

Who came up with the name – Asia?

"Brian Lane. We were sitting around here at the office with dictionaries, and Brian said "Ere, nobody has ever used the name Asia, have they?' We said 'Go away Brian,' and then the light bulbs went on! It's a good, strong name. And a name is very important. If we had been called The Architects, it would have been taken in a completely different way, even if the music was the same."

Asia presents an interesting mix of personalities, Carl, extrovert and the perennial showman, Steve, quiet and determined, John and Geoff, eager for the chances and success that had so long eluded them in the past. Did they find a problem in working together? Were there many arguments?

Said Geoff: "At one point we thought of bringing somebody else in. But the more we worked together as a four piece it didn't seem the right thing to do. We had tried out quite a few people – American and British – but they didn't fit. We have such a tight relationship it was very difficult for anyone else to come in."

Said John: "I don't think there is any cosmic glue that binds us together. We have just found a niche. All of us found ourselves in the same boat and we've made a success of it."

"It was really a case of backs to the wall," said Geoff. "There was a lot of resentment in the press about this format. We were called a Yawn in some papers . . . the return of the Yawn, Yawn Supergroups. But it didn't dissuade us from going on."

John pointed out that their past reputations were almost a disadvantage when it came to forming the new group and they were pre-judged before they even started. "So we made a huge effort NOT to sound like people expected. And we didn't want any hype at all, or else we would get buried. The music had to arrive on its own merits."

And Geoff mused over the fate of other ex-members of Yes and ELP whose careers and bands had not flourished since. "And after we first announced our band, things went very quiet for a while. I think people even forgot the band had been formed. We put out the first press release because there had been so many rumours about Yes linking up with Led Zeppelin – all that sort of stuff."

Asia first performed as a trio, rehearsing with Carl, Steve and John at the Nomis studios in Shepherds Bush. Ironically, Geoff happened to be working in the next room with Trevor Horn of The Buggles. "I sneaked in the following day and started to rehearse with the band and that was it," said Geoff. Trevor, his old partner, is now producing Chris Squire's new band which includes Alan White and Tony Kaye.

When Asia started there was much discussion over whether they should heavily feature old numbers from past bands. "Obviously that was very tempting," said John. "We could churn them out and they would be obvious crowd pleasers. but it's difficult enough to establish the identity of a new band without dragging all our pasts into it. We wanted to make a clean break and do all new material. I know Steve does 'Mood For A Day' and 'The Clap' but that was out of necessity. When we went on the road we had to expand our material – one album's worth – into a show that would last an hour and a half. We needed another 40 minutes of music and decided to do four solo features and do whatever we wanted in those spots."

When I first saw the band play at Wembley it seemed like they had been locked together for several years. "It feels like it!" laughed John. "Remember, we had done two American tours by then. We had played 75 gigs and were well played in. There had been some pretty heavy rehearsals as well."

When they first started playing together, were there any problems with each others playing, quirks of style, or time keeping for example? There was a fairly astonished silence at this kind of probing. "Subtle as a hand grenade!" said John at length. "We are not locked together like a Tamla Motown

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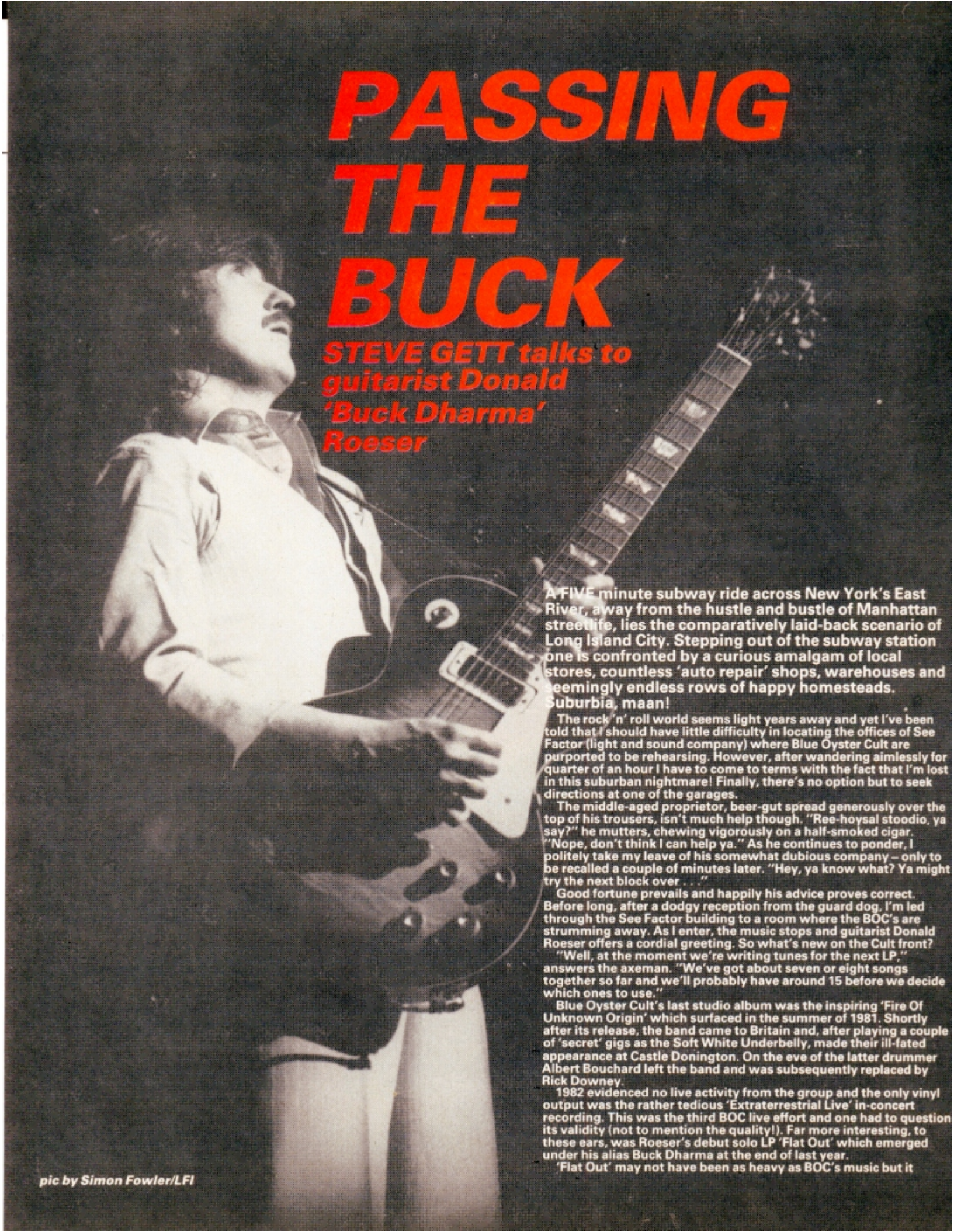
ASIA

PASSING THE BUCK

STEVE GETT talks to guitarist Donald 'Buck Dharma' Roeser



pic by Simon Fowler/LFI

A FIVE minute subway ride across New York's East River, away from the hustle and bustle of Manhattan streetlife, lies the comparatively laid-back scenario of Long Island City. Stepping out of the subway station one is confronted by a curious amalgam of local stores, countless 'auto repair' shops, warehouses and seemingly endless rows of happy homesteads. Suburbia, maan!

The rock 'n' roll world seems light years away and yet I've been told that I should have little difficulty in locating the offices of See Factor (light and sound company) where Blue Oyster Cult are purported to be rehearsing. However, after wandering aimlessly for quarter of an hour I have to come to terms with the fact that I'm lost in this suburban nightmare! Finally, there's no option but to seek directions at one of the garages.

The middle-aged proprietor, beer-gut spread generously over the top of his trousers, isn't much help though. "Ree-hoysal stoodio, ya say?" he mutters, chewing vigorously on a half-smoked cigar. "Nope, don't think I can help ya." As he continues to ponder, I politely take my leave of his somewhat dubious company – only to be recalled a couple of minutes later. "Hey, ya know what? Ya might try the next block over . . ."

Good fortune prevails and happily his advice proves correct. Before long, after a dodgy reception from the guard dog, I'm led through the See Factor building to a room where the BOC's are strumming away. As I enter, the music stops and guitarist Donald Roeser offers a cordial greeting. So what's new on the Cult front?

"Well, at the moment we're writing tunes for the next LP," answers the axeman. "We've got about seven or eight songs together so far and we'll probably have around 15 before we decide which ones to use."

Blue Oyster Cult's last studio album was the inspiring 'Fire Of Unknown Origin' which surfaced in the summer of 1981. Shortly after its release, the band came to Britain and, after playing a couple of 'secret' gigs as the Soft White Underbelly, made their ill-fated appearance at Castle Donington. On the eve of the latter drummer Albert Bouchard left the band and was subsequently replaced by Rick Downey.

1982 evidenced no live activity from the group and the only vinyl output was the rather tedious 'Extraterrestrial Live' in-concert recording. This was the third BOC live effort and one had to question its validity (not to mention the quality!). Far more interesting, to these ears, was Roeser's debut solo LP 'Flat Out' which emerged under his alias Buck Dharma at the end of last year.

'Flat Out' may not have been as heavy as BOC's music but it

nevertheless contained some impressive cuts, particularly 'That Summer Night' and 'Cold Wind'. One wonders though whether the record was simply an outlet for Donald's tunes that didn't make the band albums.

"I don't know about that, but it certainly let me do different types of material than BOC does. I could virtually do anything I wanted to. The whole thing actually wound up taking about two years to complete because I didn't work on it continually. Most of the time I was still involved in the Cult's stuff."

One might have anticipated an extremely heavily guitar orientated album from the axeman but it appears that he was more intent on proving his capabilities as an all-round musician rather than just as a 'guitar hero'. According to Roeser: "That would have been the obvious thing to do but it wasn't what I wanted. I enjoy playing guitar, but I also like to write songs and it was interesting to work with different musicians."

The only other Cult member to feature on the LP is drummer Downey, who plays on half the cuts. The rest of the playing was down to Roeser and a handful of musical acquaintances which included former Alice Cooper sidemen Neal Smith and Dennis Dunaway. The last I'd heard of those two was when they were involved with the Billion Dollar Babies group after they'd left Cooper. How did the BOC man come to get involved with them?

"Well actually they both live quite near me and they were friends of Joe Bouchard (the Cult's bass player) so I met them through him. They ended up playing on a couple of tracks."

Any idea what they're currently doing?

"None at all. Before I got involved they had a power trio for a while with a Dutch singer/guitarist, but I really don't know what they're doing now."

As stated, 'Flat Out' came out at the end of '82 but sadly it doesn't seem to have enjoyed phenomenal sales. However, Donald isn't unduly concerned. "You've got to remember that I'm virtually unknown as a solo artist. Besides which the record had very little advertising because it kind of got caught up in the whole Christmas thing. I'm not complaining though because I was very happy to be able to put my own album out and in fact the radio response has been quite good."

Was 'Flat Out' simply a 'one-off' or can one expect more from Buck Dharma?

"That's kinda hard to say because I'm still tied up closely with BOC. I'd like to be able to do more LP's of my own because I really enjoyed this one, but it's really a question of time. It's the sort of thing I'd like to do again when I've got enough material worth putting down – the way that Townshend seems to do it, that type of thing. But I'm in no hurry."

How about solo touring?

"It's something I wouldn't mind doing but to tell the truth I don't see myself having any time to do it because I'm commited to the next BOC album which the record company is waiting for."

When preparing a Cult album, do you tend to write individually or collectively as a band?

"When Blue Oyster Cult first started we wrote *only* as a group," answers Roeser. "But, then as we got Teac recorders and stuff like that we began to write more as individuals. Nowadays though, we find that most of the songs tend to be collaborations between one or two people. There was one song on 'Cultosaurus' on which we all chipped in ideas, but we found that the whole thing took ages and that it just wasn't practical."

The guitarist had mentioned that half of the new record has been written and I ask him how he feels the music differs from the 'Fire Of Unknown Origin' LP, which was unquestionably the band's most melodic package ever.

"It's too early to tell how things'll turn out in the end, but I would say that things are gonna continue to be melodic."

Veering away from the HM tag that has tended to shroud the Cult, perhaps?

"Well, to be quite honest, I always thought that was inaccurate anyway. We never were like a lot of the other groups that are called Heavy Metal."

Records like 'On Your Feet, Or On Your Knees' weren't exactly what you might call mellow, I protest.

"Yeah, but that was live," retorts Roeser, "and on stage we are heavier. Some people might like to call us a Heavy Metal group but I really just like to think of BOC as a rock band period. We have our heavy moments and at the same time there's a lot of melody in our music."

Who's gonna produce the next album?

"It looks like it's going to be Bruce Fairbairn, who did Loverboy. We did two albums with Martin Birch and really enjoyed working with him, but for a variety of reasons we want to go with someone else. I met Bruce last year when I did a couple of solos on Kasim (Utopia) Sultan's first record and I really like him, so hopefully things'll work out fine with BOC."

Blue Oyster Cult will be back on the road when the new LP hits the streets (probably some time in the spring or early summer) and will embark on a marathon tour. Over Christmas they played a couple of 'festive' gigs in New York but it looks as though British fans will have to wait a good few months before seeing the band on these shores again. On a optimistic note though, Roeser states: "I like Britain a lot and I'm sure we'll be over there at some point in '83 . . ."

ASIA

FROM PAGE 21

rhythm section, if that's what you mean."

Said Geoff: "The way British musicians work is in a much more 'home made' kind of way. The Americans are very slick and tend to do things in one particular way. In this band everyone is willing to change, and have a go."

"That's right," said John. "One of the first things Carl said to me when we played together – and this surprised me – was 'If there is ever anything I can do to help the vocal line, I'll do it. Tell me.' I thought, 'My God! This is unheard of. A drummer who wants to do something right for the song and not just his particular ego.' I found that particularly refreshing after having worked with angry young men who only want to do one certain thing. That's why the band has been successful. Everyone put their cards on the table, and said let's do whatever is necessary. And we weren't compromising."

The band are now in the throes of rehearsing for their next album some of which will be done in Canada. "We have the songs all ready," says John. "When we made the first album we were just dying to get into the studio. We had been rehearsing for months and months. Funnily enough I don't think this band is very good at rehearsing. We tend to come to life on stage. Rehearsals are a bit of a bore actually. We start to get nit picking'– worrying unnecessarily about individual bass drum beats. We do a lot of overdubbing. There are dense layers of keyboards and vocals and guitars. We used 46 tracks last time and used every one. We had quite a few producers before we settled with Mike Stone. They'd say 'This is the way you're gonna do it,' and we'd say 'No we're not!' One guy said: 'No overdubs. It's all gonna be live.'"

Was the first album a hit because of their extensive touring? "No," said John emphatically, "It was in the top five before we'd played a gig. It all came from airplay really. You have to regard albums and live tours as two separate things, and you are very lucky if you are successful at both – at the same time."

Did Asia sense the general surprise at the success of the band's British debut at Wembley when they returned as conquering heroes? "Yeah!" said John. "Harvey Goldsmith was surprised we had sold so many tickets. He thought we should have done the two nights at Hammersmith."

Would Asia play more concerts in Britain this year?

"I hate to say this but we are actually only playing in America. The reason being we are saving the mass assault on Europe and Japan for 1984 – if the world hasn't disappeared by then."

Now they have been voted No 1 in Kerrang! *surely they should play some more at home? "Oh yeah, I'd love to play here," said John. "But Brian doesn't think it's a good idea. We are working to a four year plan at the moment, at least that's the way it started out. On that basis it wouldn't make sense for us to play here until next year. It's a big show to put on the road you see – very expensive. And the stage we have been using would not fit into Newcastle City Hall. The only way we would tour here at the moment would be to completely revamp the show, without the big stage setting, which wouldn't be fair to anybody."*

Asia have revived the old belief in an elaborate stage setting, although they were advised by all the top American promoters to scale everything down. They have a huge 'A' with Geoff's keyboards at the apex, some 20 or more feet above the rest of the band, and with Carl's amazing revolving stage at the base. They had been told that tours just weren't selling anymore. "We proved them all wrong," said John with that sense of quiet triumph that pervades the band.

"The feeling in the music business when we came out was diabolical," he recalls. "Everyone was at rock bottom and groaning 'Oh God no, it's all finished. We'll never sell anymore records. Don't put a big show on the road.' It was all incredibly negative."

So was Asia spearheading the Rock Revival?

"Let's hope so," said John and Geoff fervently.

HUNGRY

ANIMALS

Partners in crime, Glenn Hughes and Pat Thrall, put their reputation on the line for another crack at the lion's share. Interview by STEVE GETT

pic by Chris Walter

TOWARDS THE end of last year, the debut album from Hughes-Thrall was released in America and subsequently topped the *Kerrang!* import album chart for several weeks. Mind you, this was hardly surprising when one considered the overall strength of the material and the abundance of musical talent contained therein. Former Deep Purple bassist Glenn Hughes has an amazing voice and his partner in crime, ex-Pat Travers Band guitarist, Pat Thrall has an excellent reputation in the axe world.

The two musicians initially started working together several months after Pat had quit the Travers set-up, although they'd first met in New York a few years earlier. According to Glenn: "I'd always considered Pat Thrall to be an amazing guitarist and when I found out that he wasn't doing anything I asked him to come down to Los Angeles, where I've been living for a number of years, to see if we could put something together. Things started to happen very quickly and before long we began recording demos of some of the songs we'd written together."

After a brief spell in the demo studios, Hughes-Thrall decided to master their product and aim for an immediate deal. There was plenty of record company interest but it took a while before any contract was signed. In the end, it was Boulevard Records (a CBS affiliate) who picked up on the outfit.

"Quite a few companies were keen to sign us," states Thrall, "but we were quite happy to go with a smaller label like Boulevard, rather than one of the majors, where you can get kinda buried in the system. We felt that we needed that intimacy between the band and a label. Going through the red tape and the bureaucracy of a large record company, you can totally lose out in this day and age."

While their management were negotiating a deal, Pat and Glenn kept themselves busy in the studio, using producer Rob Fraboni. However, dissatisfied with the way things were going, they opted to work with Andy Johns, whose past credits include Free, Zeppelin and the Stones.

"It just wasn't really happening with Rob Fraboni," Glenn explains. "We felt that we were outgrowing the nature of

CONTINUED OVER PAGE

HUGHES/ THRALL

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his intentions of what he wanted as opposed to what we wanted. We really weren't happy with the sounds that were coming out of the studio. We wanted the more British rock edge and that's why we got hold of Andy. Free were always one of my favourite bands and so Andy's work with them was a good enough qualification on its own – and he was f**king great. He was very easy to work with in the studio and I think he added a lot of intensity to some of the tracks on our album."

As well as varying the producers, Hughes-Thrall also employed three different drummers: initially they used Frankie Banali (now (re)working with ex-Ozzy bassist Rudy Sarzo in Quiet Riot) before enlisting the services of Gary Ferguson and Gary Mallaber. The latter played on and wrote the majority of the tunes on Steve Miller's 'Abracadabra' album.

The Hughes-Thrall LP was completed in July '82 and surfaced in Stateside record stores a month or so later. Curiously enough though, it's only just come out in Britain and one suspects UK sales will be affected by the large influx of import copies. Ideally, it should have been released simultaneously on both sides of the Atlantic. Nevertheless, it's still a must and finally allows both Glenn and Pat to step into the limelight. In the past they've tended to be retained in the shadows to a degree – Hughes with Purple, and Thrall with Travers. The new combo allows both of them to establish their own identity.

Glenn: "The way we look at it, this album is like two solo LP's in one. After leaving the Purple set-up I actually did a solo record ('Play Me Out' on Safari) but I didn't want to do another because I thought it was too gruelling and basically too much of an ordeal. I wanted another very creative person to bounce ideas off and Pat was ideal. Solo albums are scarey!"

Pat: "I'm inclined to agree with Glenn. I never really had much interest in a solo album, this is what I wanted to do. And I've used this record for getting certain things out of my system – to concentrate on songwriting and not just pursue straightforward rock 'n' roll. And I now feel that I'm letting people know I can do more than just play the occasional lead break.

"I think that there's a fair amount of diversity in the material and it gave us the chance to show-off more of our abilities other than the ones we're known for. Like I used synthesisers quite a bit and probably held back a little on my lead guitar because I wanted the record to be more song-orientated."

"We almost killed each other a couple of times."

Glenn and Pat appear to work extremely well together but one wonders whether tempers ever got heated during their recording sessions. Almost collapsing with laughter, Pat answers: "Oh yeah, we almost killed each other a couple of times!"

"Making records is not easy," assesses Glenn, "especially when you have to let go a producer midway through an album."

Pat: "I think the main cause of any arguments we ever encountered was down to the fact that I'm very slow and tedious in the studio. It takes me a long time to get what I want, whereas Glenn goes in and does everything in one or two takes. After that he gets bored and leaves."

Do Hughes-Thrall consider that their absence from the hard rock scene will benefit or hinder them?

"I think it's gonna work in our favour," declares the Californian guitarist. "I've been away for two years and Glenn's not done anything for five, but you can't really tell from the record that we've been off the scene. And the fact that we've not been in the public eye recently probably put a lot of intensity into the record. You can hear the urgency and tell that we're hungry."

Glenn: "This is the first major thing I've done since Purple and I feel very lucky and proud to have it out. It shows what we can do together as a team and, without wishing to sound big-headed or anything, I think it's a bloody good debut LP. I'm the last one of the Deep Purpleites to do anything and I believe that in terms of overall acceptance this is a stronger international record than any of the others have come up with. I don't want to start any slagging matches – God bless Whitesnake and Rainbow, 'cause I wish them well.

"Both Pat and I view Hughes-Thrall as a long term venture. We know that things won't necessarily happen overnight but we're confident enough in ourselves to look ahead to the future. In fact we've already started writing for the second album and there were loads of songs left over that never made the first one. We're taking things very seriously – believe me, this is not a hobby!"

At the time of our conversation, Glenn and Pat were preparing to go out on the road and it was clear they were extremely eager to do so.

"At first I didn't really want to go back to touring," Glenn reveals, "but now I'm animal for it – we have to get out there. We couldn't bear the thought of just sitting at home."

Their first live dates were in Texas with Santana a couple of months ago, after which Hughes-Thrall headlined a few dates of their own. Drumming with them was Tommy Aldridge (he and Pat played together in the Pat Travers Band) but whether he will become the permanent skinbeater remains to be seen.

Glenn recently told me: "Tommy had his commitments with Ozzy for his UK tour but Pat and I are hoping that he'll be coming back to us because things were working out very well indeed. In Texas we were playing in front of 10–15,000 people a night and did some great legwork for the future."

KONCERTS!

PETER GABRIEL
Universal Ampitheatre, Los Angeles

IT'S BEEN said before but I'll say it again. Somehow somewhere along the line, alien superbeings with magnificent minds came down from otuer space and took over the bodies of Genesis. The band's music advanced light years; Phil Collins got inspired; and Peter Gabriel, of course, exploded into brilliance like some bloody great shooting star.

Maybe it was some primal cosmic memory that had Gabriel re-enacting the alien possession scene tonight, descending from a great height (the top of the Universal Ampitheatre anyway) down the aisle and through the audience to the stage, his band following slowly and majestically behind him, banging drums like cosmic military monks.

And when the lights go on the stage, the Superalien is revealed perched high up on a mecanno-set sort of bridge in the middle of a stark empty area (no monitors down the front, no guitar leads, no mikes even, just tiny, barely perceptible headset types) surrounded by four intelligent beings (bass/stick player Tony Levin of King Crimson fame having taken egghead to its ultimate degree) all dressed, like the stage, in black and white.

The stark, urban look is in direct contrast to much of the music, with its hot, colourful jungle rhythms and tribal rave-ups – a demented, rolling rhythm that Peter makes the most of with his silly, swaggering dances. For songs about water, he swims exaggeratedly round the stage, for songs about monkeys he scratches his armpits and swings from the mecanno set; you get the idea.

Theatrical rock without the props, as wonderful to watch as his music is to hear (with all the non-existent mikes and other rockshow trappings, it's amazing just how excellent the sound is. There's only one technical screw-up all show, and that's cleverly camouflaged with a long, crazy speech by Peter about how they only do live shows "to examine the physical condition of your bodies . . .")

With a couple of exceptions, the set follows the order of the new album. 'The Rhythm of the Heat' starts it off, with Gabriel crawling on all fours through a green mossy light, haunted and dancing like an epileptic possessed. 'I Have The Touch' has him doing a Rocky with guitarist/sparring partner David Rhodes. 'The Family and the Fishing Net', a dense brooding song driven as always by pounding drums, is menacing; 'Shoot The MonKey', with its clapalong, singalong sections, is lighter but just as insistent.

The highlight of the set is 'Lay Your Hands On Me', where Peter leaves his band to wander through the crowd, stepping towards the back from chair to chair, guided by the blue-lit hands of fans helping to keep him afloat on the sea of people, his chaste, gentle, choirboyish voice eerily seeming to come out of the empty space onstage, a wild lonely sound that swims around your head, entrancing. Among the best of the older stuff: the passionate 'On The Air', and the innocent 'Solsbury Hill', and the Band of Four Oi-chanting during 'Not One Of Us'.

Funnily enough I'd seen another theatrical act a couple of days before Peter Gabriel's show; someone else who wears face-paint, over-the-knee boots, uses African ryhthms and songs about Indians and knows about choreography: Adam Ant. But Gabriel manages to go beyond mere showbiz flash. There's substance and strength in his work, and meaning and gentleness too.

LAURA CANYON

BATTLEAXE,
Leeds, Poly.

IT WAS a miserable day in Saltburn By The Sea when I first set my jaded eyes on Battleaxe. On that day the band had to play second fiddle to Sheffield techno-rockers Gesses Axe, but in the interim months the set has been sorted out and the band have concentrated on developing their own sound and identity.

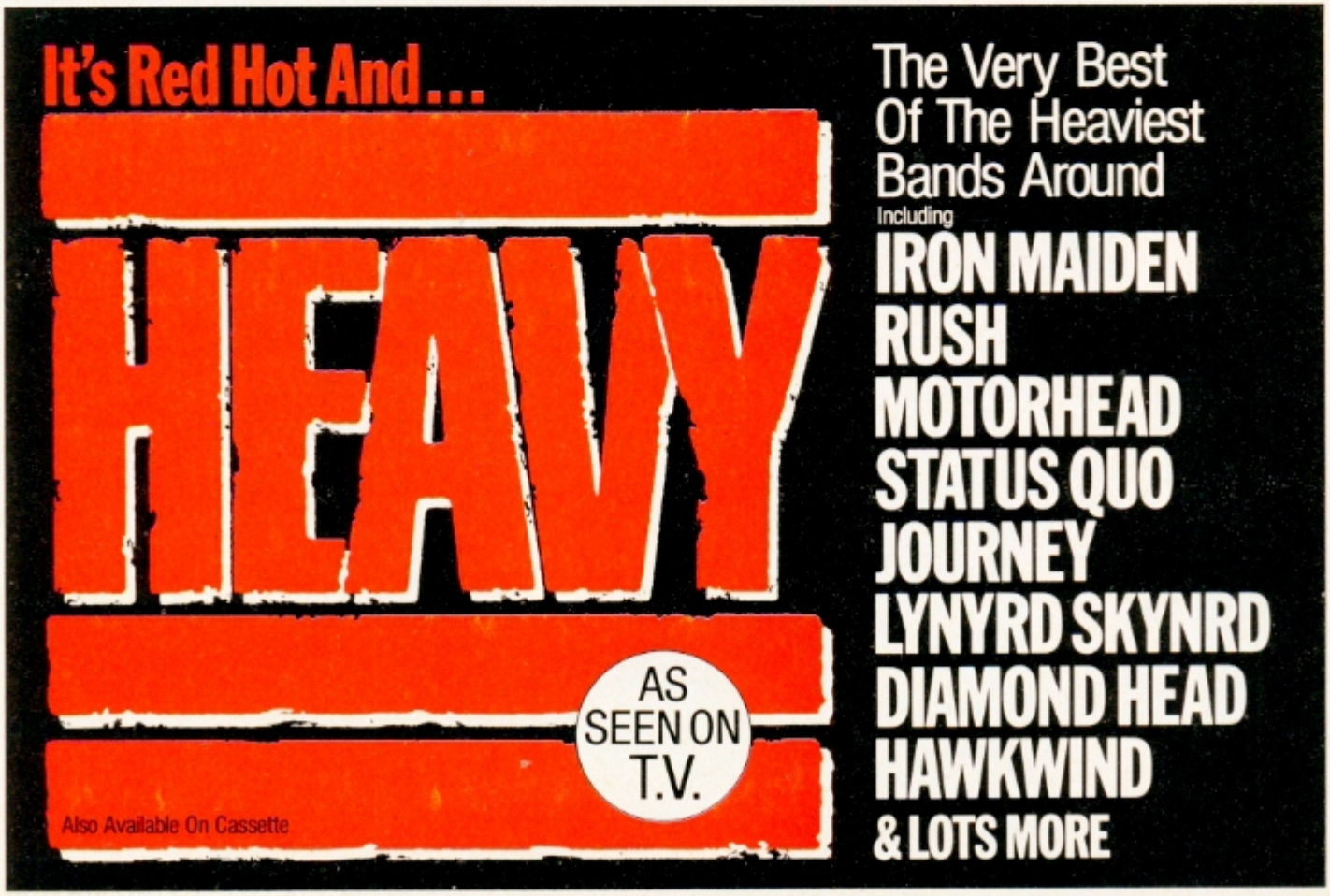
Gone is the spine-vibrating drone and in its place is a a more bluesy feel, though the songs are still played at full tilt. The most drastic change is in guitarist Steve Hardy's reappraisal of his performance – he's now replaced the Fast Eddie thrash with a more subtle technique that relys as much on the gaps he leaves as the parts he plays. At times it's reminiscent of the late lamented Paul Kossoff.

A lot of emphasis is still on 'the show' with dry ice and thousands of watts of blazing light, while Dave King stands legs astride on the drum riser pumping out the gritty vocals. As good a singer and frontman as he is, however, he does have one fault: namely a reluctance to look anyone in the eye which makes him appear awkward and ill at ease. With more experience he should overcome this minor fault but to get to the top these days everything *must* be right.

'Burn This Town', the band's first single, makes a mockery of the recorded version and is pure OTT mayhem with its Phil Taylor meets The Animal drumming – not bad for a man who had his skull almost cracked in half by a bunch of iron bar wielding mohicans. In fact, Ian's drumming combined with Brian Smith's full bass sound are the reason Steve has been given a free reign with his playing and doesn't have to concentrate on filling out the sound.

With the right direction, Battleaxe could be huge, but like nine tenths of bands they don't have the advantage of coming from London. However, with such a wealth of talent in the North East an in-depth look at regional Heavy Metal is well overdue. (*How does a trip to Newcastle sound – Ed*)

GEOFF BANKS



Sacred Alien : ma

SACRED ALIEN (from left) are Sean Canning, Paul Davies, Darren Wilcock and Martin Ainscow

scara massacre!

IT'S ROCK 'N' ROLL safari time, folks. Ah, the thrill of the kill, the taste of the chase, the flash of the lash as I don hunting khaki, prime pre-loaded pens and head north into the cold recesses of misty, murky Mancunia in search of the Sacred Alien.

Trying to musically corner this particular beast proved to be a most difficult task, skinning it a near impossibility. True, Sacred Alien are heavy glamsters – but in such an expansive sense that, by comparison, the width of the Atlantic is reduced to mere puddle proportions.

Can you believe a band who take as their influences (pause for breath) Suzi Quatro, Grace Jones, the Cramps, the Revillos, Gary Glitter, Slade, Toyah, Wayne County, Funkadelic, Van Halen, Talking Heads, Thomas Dolby, Donna Summer and Black Sabbath? And that's just a small sample!

Can you envisage a band who've quite happily played on the same bills as Diamond Head, Silverwing, Rox, Angel Witch, Mud and also before a futurist audience? And that's not even counting the fact that they've had offers of gigs from the likes of Toyah!

Is it any wonder, given this remarkable diversity, that one journalist (who shall remain nameless) actually walked out on an interview with the band convinced he was the victim of a wind-up? As Alien manager Warren 'no relation to Steve' Heighway puts it: "we told him we were hoping to support Klaus Nomi (German wierdo operatic punk) in London. He didn't believe us!"

Confused? So you should be! For to fully appreciate this crazy act you have to be so confused that you've no alternative but to put aside all preconceptions – clear out the mud-slimes of your mind as it were. Only then will Sacred Alien reveal itself in all it's finery.

But, to give you breathing space, let's indulge in a rapid-fire history lesson. The origins of the species go back to October 1980, when vocalist Sean Canning joined forces with guitarist/synth-player Martin Ainscow plus the traditional bassist/drummer rhythm section (whose names are irrelevant at this juncture).

The resulting band gigged furiously in a variety of venues from back-yard pubs to the Marquee. In December of 1981, they released a self-financed single on the Greenwood label, pinning together 'Spirtual Planet' and 'Energy'. This sold respectably and even managed to get airplay in some unusual places, South Africa included. The current line-up, though, disowns the record as outdated. "I think we've improved beyond all recognition since then," proclaims Canning.

The 'we' in question is now completed by funk-influenced bassist Paul Davies and 'midget' drummer Darren Wilcock – a line-up that's been together since July of '82. However, they've not exactly been over-taxing themselves in the past months, and the reaction of the music biz towards 'em has been less than ecstatic.

"We have had a mild response," explains Canning, but nothing too great. Kamaflage Records (now no more) are typical. They told us our sort of music wasn't right. That bands like Tank are where it's at – all that denim and leather and a 'one of the lads' attitude."

Booking agents too haven't been falling over themselves trying to snap up the band, as Heighway reveals: "We're not easy to categorise, so they're afraid to take a chance with us."

It all harks back to the confusion I mentioned earlier. And now is, I think, the right point to give Sacred Alien's music the once-over. Primarily it's aggressive power-packing metal 'n' roll, played with panache, pace and poise. And, judging from the four tracks present on their latest (and third) demo tape, it's a style they play instinctively. But, this ain't typical glam/Metal by any means.

"Most glam bands are revivalists, harking back to 1973. We're 1990's glam if anything." Prophetic words from the canny Canning, because if the music is very much bar-bending bludgeon, then the lyrics are NOT. "So many bands sing about 'rock 'n' roll all night' and 'yeah baby, let's screw'. But that's totally against our stance.

"We're more ethereal. We write well thought-out, soulful songs. For example, there's a number we do called 'Do You See Me', which tells of a girl being visited by the ghost of her dead boyfriend. 'Spiritual Planet' is about astral planes, 'Energy' is about man's place in the universal spectrum. And, then there's . . ."

OK, OK, the point is made. Sacred Alien have a distinct cosmic awareness that's completely at odds with the music. But it has to be said that this ridiculous combination WORKS. Materially-speaking, the SAs put such as Rox in the shade.

But, hold on, so far there's no hint at all of glam connections. So, where does this come in? Well, in a way, I've cheated a bit. You see, Sacred Alien describe themselves as 'glam with a twist in the tail'. I've just reversed that. So now we've had the 'twist', let's head on-stage, 'cos that's where you'll find the glam.

"We give live what we'd expect from a gig as fans – a visual show that stuns," boasts Canning. "If you just get up and play songs with no back-up, you're cheating the fans a bit. We want to make people stand back in awe of us."

This laudable aim is pursued inevitably through the use of make-up and costume. However, the real core of the band's glam credibility lies with Sean Canning. This guy is a star. Just 18, he'd have heads turning in any company. Anyone who'd walk brazenly into the pin-stripe plushness of Manchester's Piccadilly Hotel (where this 'ere encounter 'appened) in a glitter tee-shirt with sawn-off arms, rouged cheeks and ankle boots with six-inch stiletto heels has either gotta have a lotta bottle or else been on the bottle.

The lanky lad is a modern-day Freddie Mercury. He has the vocal power,the lyrical vision and the cock-strut arrogance. Armed with considerable dancing/acting interest, Canning is Sacred Alien's secret weapon . . .

"We don't use many effects on-stage. Who needs flashbombs – I'm this band's flashbomb! I don't just stand still at gigs, I move around a lot. I find I flow naturally with the music. But, I'm trying more and more to choreograph things to get maximum impact."

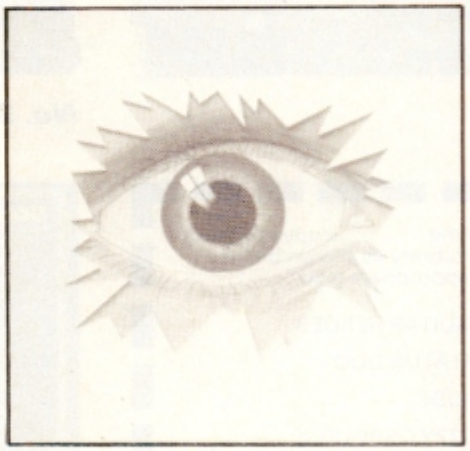
They've also got some outrageous ideas for future live presentation. "We'd love to get a corps of drum majorettes together and have 'em twirling their batons to the music. Then we'd get them into a drum duel with Darren. Just imagine, the girls with little tin Woollies' drums up against the full sound of a bass-drum rhythm. It would be amazing," gleefully pronounces Canning.

Are you still confused by 'em? Well, maybe the confusion is caused not so much by the band as by accepted musical standards, wherein every band must be rigidly pigeon-holed. So, when a bunch like Sacred Alien rise above the categorisation mania, they threaten the conservative, safe status quo and suddenly become objects of derision. But, do yourselves a favour and check 'em out – they've an awful lot to offer.

MALCOLM DOME

pic by Stuart Foster

L·E·G·E·N·D



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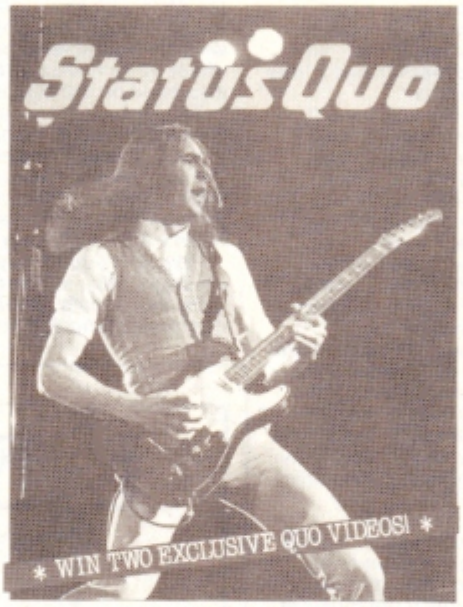

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AMERICAN NEWS!

report by LAURA CANYON

■ That **Van Halen** tour we just told you was on? It's off. Make an orderly queue at the refund counter. A contrite and fearful band called us to explain why they've had to cancel their first British visit in years. Seems that their record company, in dire need of the financial boost that things like Van Halen albums give them, have literally ordered the boys into the studio in the Spring under threat of all sorts of action. So when they get back from their South American jaunt in February they're going to start work straight away in Hollywood on their next album. Once that's other with, they say (and with Van Halen it shouldn't take too long!) they'll reschedule the English dates.

■ Is it to protect Warner Brothers' unbending attitude towards their holiday in Britain that **Eddie Van Halen's** wife Valerie has gone on a hunger strike? Is it out of sympathy with the disappearing Lady Di? Mrs VH just dropped 20 pounds to get the starring role in a movie called "I Was A Mail Order Bride". So that's how Eddie got her!

■ At this rate, Val'll be up for a shot at the Miss Nude Heavy Metal Contest. Yes, **Kerrangers,** such a thing does exist, or at least it will do in Hollywood in a couple of weeks. The people behind it are – who else? – **Motley Crue,** who'll be judging the competition with the help of whatever audience comes along to ogle; they'll be setting up a crowd clap-o-meter just like "Opportunity Knock(ers)". The prize? So far they're keeping it a secret, though **Nikki Sixx** has added a bonus of his own: "a romp backstage with the guys."

■ Talking of **Motley Crue,** drummer **Tommy Lee** and a pal were beaten up at a redneck suburban club by five "gorillas with no necks". Obviously not glam-metal fans. Tommy got whopped about the head with a beer bottle, but managed to break a couple of his attacker's teeth, while his friend made handy with a baseball bat. No permanent injury – though he has been going round lately telling everyone he's Napoleon . . .

■ More on mental illness. A private insane asylum in Conneticut has banned the all-music channel MTV (the cable service that runs 24-hour rock videos) from its patients. The rock music, they said, get the inmates too worked up. Actually I usually manage to doze off through it . . .

■ What with **Jefferson Starship** doing an official debate with a religious leader to prove they're not evil, and **Kansas** and **Styx** making statements about not having naughty stuff in their lyrics, it's nice to see one group still upholds the sacred duty of corrupting little children! **Wendy O Williams** gathered up a bunch of schoolkids, took them into the studio and got them to recite the "Plasmatics pledge of allegiance" – a nice little speech that's going to be used as a radio ad for their new "Coup D'etat" album. Unfortunately allegiance isn't too strong in L.A., where a bunch of Plasmatics New Year shows had to be cancelled when they didn't sell enough tickets.

■ "You can lock up your daughters", snickered **Aerosmith's Steven Tyler,** "but if this works, I'll still wind up in your home . . ." The 'this' in question is a special 3-D video the band are working on, in the hope of getting it on MTV. The first rock video to do so, the band used the new Optimax process, which means – with the use of 3-D glasses – you'll be able to see every little bump on Steven's – er – arm.

pic by LFI

STEVE NICKS: duet with Bob Seger

■ A bunch of celebs are getting together to try and make sure that veteran rocker **Mitch Ryder** makes good of his comeback. **John Cougar, Tom Petty, Bruce Springsteen** and **Billy Joel** (well you can't win them all!) are providing songs for the album, which Cougar will be producing.

■ More in the collaboration department: **Charlotte** of the **GoGos** is working with **Andy Summers** of **Police, Kathy Valentine,** the same bands resident hard rocker, is working with **Carlene Carter,** and GoGos drummer Gina Shock is working with **Nona Hendryx;** so's **Nancy Wilson** of **Heart.**

■ Spring is in the air, romance is flowering etc etc. Enough of this! We merely to tell you that **Glenn Hughes** of **Hughes-Thrall, Purple** fame, and **Cherrie Currie,** ex **Runaways,** are a lovely couple. And Glenn's giving her a hand with the otherwise all-male band she's forming.

■ **Loverboy** are working on an album, due for release late spring. It will include an audience favourite, "Queen of the Broken Hearts".

■ **Manowar** – dropped by their record label, EMI – are heading off to Japan, for some reason, to record their next record, which will include their pleasant ditty "Hatred". Talking of which, drummer **Donnie Hamzik's** been removed from the band; no replacement as yet.

■ Expect a visit from Aussie HM band **Heaven** sometime in the Spring. They're due to start work on a new album, and want to record it in England.

■ **Stevie Nicks** is doing for duets what **Britt Ekland's** doing for affairs! The latest unsuspecting male to get hooked into crooning along with **Fleetwood Mac's** solo-flying cosmic budgie is Motor City bluesman, **Bob Seger.** He gets his bob's worth singing on one tune and writing another for Stevie's upcoming album, "the Wild Heart", where **Tom Petty, Don Henley** and **Sting** have trod before. Expect the album in the Spring, which is the same time you should expect a British Bob Seger tour.

■ **Heart's Anne** and **Nancy Wilson** are still flushed after doing background vocals for the latest **Supertramp** album – not because they were the first to ever get a special guest star spot with Tramp, but because they had to climb up a bloody great mountain slope to do so. **Roger Hudson** bumped into them in L.A. and dragged them up to his hilltop studio in Northern California because of some strange inspiration about having female voices on several of the cuts.

■ Iron the kaftans, dust off the acid, **Vanilla Fudge** are back! Those ageing HM hippies, including veteran drummer **Carmine Appice** along with **Tim Bogart, Mark Stein** and **Vinnie Martell,** are working on a comeback album which should feature – idiot dancers be warned – a psychedelic version of **Led Zeppelin's** 'Stairway to Heaven'. Talking of Jimmy and the boys, **Mr Page** supposedly called up the tiny Cathay de Grande club in Hollywood to ask if he could join in their celebrated jam night. He didn't show.

■ **Robby Kreiger,** one-time **Doors** guitarist, joined dinky **Adam Ant** onstage at the Country Club to show him how to play "Hello I Love You" properly. Actor and one-time **Doors** drummer **John Densmore** did the same thing for Robby when he made his solo debut at the Roxy. Both times there were celebs/liggers falling out the door, from ex **Silverhead** singer **Michael des Barres** to some **Utopians** and a couple of **Blondies.**

■ Some hilarious examples of **Jim Morrison's** early "art" – cut-out cartoons of Snoopy and the like with genitals drawn on them and silly captions in the bubbles – went on sale at ridiculously high prices at an action held in Hollywood to benefit Jim's Memorial fund – it supplies money to first-year film students at the college where the former **Doors** vocalist doodled in the past.

Among the memorabilia that raked in the most cash were a life-size bronze statue of **John Lennon** and one of **Jimi Hendrix's** Flying V guitars. Not to mention some on-the-spot paintings done by a brain-damaged **Rolf Harris** type who daubed 10-foot portraits of dead rock stars like Morrison and Hendrix while their music played to give him inspiration, while the audience gaped on.

■ Those **Crosby Stills & Nash** revivals got to him at last. **Neil Young's** doing a solo acoustic tour, and on his next album there's a remake of **Buffalo Springfield's** "Mr Soul". More news for old people: the entire early **King Crimson** catalogue is being re-released by "Editions EG" at special half-speed masters to make it sound better. And **Randy Hansen** is back with his "Tribute to **Jimi Hendrix**" show, with his record label not exactly falling over itself to put out Randy's original HM stuff.

pic by Steve Callaghan

LORD

DAVE DICKSON

TRUTH AND lie become hideously confused in a society top-heavy with deceit and corruption. And rock'n'roll is certainly not immune. The industry is rank with just such vicious fraudulence.

Ask the Lords Of The New Church, they'll tell you, and some of the stories they willingly relate stretch beyond the merely intriguing or eye-opening and into the realms of the positively frightening.

The rest of this feature need not concern you if you are a hard-core HM fan (we are about to move into the hazy area of 'Metallic Punk') and/or take no interest in the politics of mass-deception. In other words, if you're already part of the ruling establishment then you'll not want to read what follows. Truth, you see, or at least some representation of that, always hurts.

The Lords Of The New Church came together as an amalgam of four punk heads, each sharing a similar belief in the justifiability of their cause, and because they were all friends who simply wanted to play together, under the wing of Police/Svengali Miles Copeland and his Illegal Record Company.

Stiv Bator, former vocalist with the Dead Boys, finally teamed up with founding member of the Damned, guitarist Brian James.

They'd both expressed a keen interest in working on a joint project since the Damned first toured the States, the two meeting at the infamous CBGB's club in New York around Easter 1977. Bassist Dave Tregunna, formerly of Sham 69, and later Nicky Turner from the Barracudas completed the line-up at the end of 1981.

The result was an album of such vehemence and ferocity they could unashamedly have dubbed the thing 'Raw Power' after the Iggy Pop Classic "heavy metal *pièce de résistance*." In short, the Lords' debut album could stand alongside the finest 'pure bred' Metal releases of '82, and head and shoulders over a whole lot more. This is 'New Church' music, its influences ranging over Iggy, the New York Dolls, the Rolling Stones and the Doors. It operates under the dictum "Truth is the sword of us all", its subject matter incorporating both politics and religion. And, after some brief scene-setting, we'll move onto those topics in more detail.

Bator has one ankle in plaster and is walking on crutches and performing from a wheelchair having rendered his legs inoperative after leaping off stage

...S OF THE STINGS

...hears the truth of the Lords Of The New Church

onto a 20 foot deep orchestra pit (why? – "because it was there") during the band's recent tour of France, which is their biggest market to date. Turner has cracked a few ribs falling off a drum-riser on the same tour and Tregunna is too ill to attend the interview. James waits expectantly for his turn to enter the rock 'n' roll casualty list.

As close as the Lords obviously are in both spirit and musical direction, when it comes to the philosophy underlying the New Church then it's very much Stiv's ball game. Stive Bator is an intelligent and articulate man with a clear and refined sense of purpose, to 'Open Your Eyes' (hence the single) and the Lords Of The New Church is the perfect vehicle for the expression of that purpose. I now relinquish the reins of control and the stage is set.

Stiv: "The 'New Church' basically has two meanings. The church in the beginning was information for alternative ways of life. Then it became a mind-controlling, profiteering organisation and defeated its purpose. Since the media is controlled, the only way to get out the truth is through lyrics. Secondly, there's so many different cults now; Heavy Metal, punk, skinhead, mod – they've been subdivided so much whereas originally music brought the youth together and made it a political force aside from everything else and became a religion in itself. And instead of fighting each other if they joined together they could change things through that power. That's the idea of the New Church."

Nicky: "The power of youth! Not fighting amongst themselves but against 'the common enemy' ".

'Provocation' is the key-note to the Lords' music, particularly the lyrical content, straddling as it does these stereotypical subdivisions with unerring accuracy. However, they hold in contempt and disdain many of those who have allowed themselves to be pushed into these categories.

Stiv: "We want to bring subversion back into music because that's what rock'n'roll was basically about in the beginning, now it's all been taken away."

Nicky: "All the punk bands shouting the same old slogans, all the Heavy Metal bands striking the same old poses."

Brian: "These kids walking around with 'Anarchy' on the back of their jackets don't even know what anarchy means!".

Stiv: "It's not even spelled right! It's become 'Corporate Rock' – that's what we're against."

This 'Corporate Rock' is not likely to take kindly to the Lords' politics (how often have *you* heard them on the radio?), in particular the more sensitive areas such as 'Holy War', a song suggesting the Pope's assassination and replacement by an actor to incite a holy war. Explanations:

Stiv: "Look at it this way; what if there's a certain political force that entered the Vatican and has control over it. Religion is *the* strongest mind-control weapon; now if you bring in an image of someone that's of, say, a Polish working-class, Solidarity-type background, poison him in November 1970, and then get in a double of him, an actor, and put him on a very visible world tour; create religious fever; try to unite the churches; then have assassination attempts by a KGB/CIA affiliate agent and then in Portugal somebody tries to stab him, yelling "Down with the Second Vatican!", whatever that's supposed to mean; and then this Pope suddenly does die, then you can stir up a Holy War against the Russians.

"Now we're not saying that's basically true, even though we have the tapes to prove it (The collected revelations of Peter Beater), but it could be what we call 'faction', a mixture of fiction with facts."

Nicky: "They've already said the assassin was a muslim, then they found out he was linked to the KGB, of course, he could then be linked to the CIA; it could go on and on and on."

Brian: "People take the Pope so much for granted. No-one knows what goes on behind the scenes."

And the proverbial kids on the street, how are they going to react to this?

Stiv: "They could think it's bullshit, but they could think the same thing when they see a movie. Look at all those movies on the Kennedy assassination. They were all brought in as a *movie* with the names changed, but you knew who it meant, and that way it lessens people's reaction to when they find out that Johnson *did* kill Kennedy. You're subliminally conditioned and when the facts do come out it's like: 'oh yeah, I knew that all the time.' "

If you want more contention you should search out the album. In the meantime, as the Lords prepare their second platter, let's consider the state of the arts in this country.

Stiv: "This country? This country couldn't give a shit about us."

Brian: "Music doesn't exist in this country, fashion does."

Nicky: "There's no emotion here, no originality."

Stiv: "The art of today, the art of this modern technology, is just borrowing things from the past and putting together different things interestingly. I think David Bowie defined it when he did 'Ziggy Stardust', just reclycling music, taking a part from this song, a part from that song, a part from some totally different obscure music, and making new songs out of it. Everything's been done and said before, all you can do is present something in a new way."

Brian: "You see, there's only a certain amount of chords you can play, you just stick them in different places, but still keeping the emotion about it."

Emotion and intensity are not items in particularly short supply as far as the Lords are concerned. Music as powerful as theirs combined with a formidable collective intellect and dedication becomes potentially devastating. The Lords Of The New Church have yet to prove themselves in the home market, they simply aren't wanted by the powers-that-be. Do we, you and I, the people that actually matter, still possess that politically subversive strength that could open the doors to them? I don't know . . . shall we try and see what happens?

STIV BATOR ***BRIAN JAMES*** ***NICK TURNER***

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SINGLES!

reviewed bv DAVE DICKSON

JOURNEY: 'Separate Ways' (CBS).
I knew that sooner or later Journey were going to come out with something to impress me and here it is. 'Separate Ways' shows a distinct shift away from the blandness of the customary Journey product towards something much loser to British HM hearts. There's some soul and passion gone into this. They haven't forsaken the slick production but have given the whole song a more earthy feel. Full marks, guys, this is what we want more of!

DEF LEPPARD: 'Photograph' (Phonogram).
The same cannot be said for the Leppards, however. A good song, well executed but sounding as if it's aimed straight at the hearts of Journey fans. They've left Sheffield a long way behind them now and maybe LA beckons. Still, each to his own.

LORDS OF THE NEW CHURCH: 'Russian Roulette'/'Young Don't Cry' (Illegal).
Stiv and the boys romp through a Tony James/Terry Chimes composition with a refined mixture of majestic rhythm and sulphurous vocals. I've seen the video the band made for this single; it's like having a direct line to Francis Ford Coppola's nightmare vision of 'Apocalypse Now' – brilliant stuff. Less convinced by the live B-side though.

SAGA: 'On The Loose'/'Framed' (Portrait).
Anyone who looks as much like Asterix the Gaul as Michael Sadler used to (before he shaved his moustache) deserves to be a mega-star. I really don't know much about this band except that they're big in America and mean naff all here. This isn't likely to alter that situation drastically but a useful workout nonetheless. Sophisticated pop/rock that might be worth taking a chance on if you're into that sort of thing.

SAMMY HAGAR: 'Your Love Is Driving Me Crazy' (Geffen).
Sammy Hagar might well have been the kind of person Douglas Adams was thinking of when he wrote that the reason humans kept opening their mouths was because they were afraid if they stopped their brains might start working; listen to this from *Record Mirror's* Quotes of '82: *"I'm American and when you travel the rest of the world you realise that whatever America did it did it right."* Snigger. And that from a man whose country is something like 200 billion dollars in debt! An innocuous single that Sammy presumably hopes will do its bit for Uncle Sam, Truth, Justice and the American Way. Strictly for Reagan-philes only.

pic by Paul Cox

DIANA ROSS in Kerrang? You betta believe it: see last review

NEAL SCHON & JAN HAMMER: 'No More Lies'/'Don't Stay Away' (CBS US Import).
The coupling of these two was never going to produce anything less than superb melodic-rock. No surprises here (the surprises come later): Predictable – safe – brilliant – exquisite production. No, not exactly the most startling release of the month. I fully expect this to be a mega-hit in the States and to maybe tickle the charts over here. On the strength of this the album, 'Here To Stay', should be nothing short of immaculate. Only worth buying if you really can't wait for the lp's release.

AURORA: 'I'll Be Your Fantasy'/'If I Really Knew Her' (Ram).
According to the blurb that came with this the band have already split due to *"lack of money and opportunity to prove themselves in the North."* I really hope this attracts some interest. It displays a keen sense of commercial aptitude without betraying a fundamental rooting in Heavy Metal. This is what HM singles should sound like. It seems a shame that a band of such obvious commercial viability should fall by the wayside for lack of support. My fingers are crossed for you, guys, here's hoping . . .

HAWKWIND: 'Silver Machine'/'Seven By Seven' (United Artists).
What, again? Yes, again. If you haven't already got this, chances are you're too young to remember or appreciate the significance of the 'Space Ritual', one of THE events of '72. They'll go on re-issuing this until Judgement Day and even then the EMI execs will be up there trying to flog it at the Gates of Heaven. All rather pointless really

BLACK ROSE: 'Sucker For Your Love'/'No Point Running' ' (Teesbeat).
Ah, this is more like it. Good ol' Brit-rock. This isn't new but it's worth mentioning anyway. Thunders along like a rabid whippet; this is the kind of stuff that could still convince you the future of HM is afe 'n' sound. Buy it, play it LOUD, but only under medical supervision.

REINCARNATE: 'Take It Or Leave It'/'Metal In Disguise' (Zipp).
Then again I'm subjected to this and I begin to doubt whether there's any point going on. Much as I played this I really couldn't get enthusiastic about it. They've probably got something but I've just failed to grasp it this time round. Lots of thrash, guitar runs and metallic utterances – just left me a bit cold. Sorry lads, just remember, that's what Decca said to the Beatles too.

LOOSE TALK: 'Judge Dredd'/'You You You' (jet).
Doesn't quite possess the delightful banality of their first release, 'Dan Dare', but if you collect '2000 AD' (about the only British comic of any value left) then you'll probably like it. I want them to do something on Alf Tupper, 'The Tough of the Track' – now there's an institution that warrants immortalisation on vinyl; how 'bout it, guys?

NEAT RECORDS COMPILATION EP: ALIEN: 'Could Have Done Better' / AVENGER: 'Hot 'N' Heavy Express' / BLACK ROSE: 'Knocked Out' / HELLANBACH: 'All Systems Go (Full Scale Emergency)'.
Solid, energetic efforts from all concerned although the Avenger track is a shade on the duff side and I'm not quite sold on the Hellanbach number either. However, an EP deserving of your most ardent support that bodes well for future output from these bands and for the fortunes of Neat Records especially.

CRUCIFIXION: 'Take It Or Leave It'/'On The Run' (Neat).
Ooops, having said that along comes Crucifixion. Can't see this lending the Neat label a lot of credibility. Some rather aimless sub-Motorhead crashing and wailing that starts nowhere in particular and ends up even further away; they're probably 'big in Cleethorpes' or somewhere. If your idea of a fun night out is to gaffa tape your head to the bass-bin then Crucifixion is for you (That really wasn't phrased very well, was it. Still, never mind . . .). Personally, I'd rather 'Leave It', lads.

HADES: 'Girls Will Be Girls'/'Social Disease' (US Import).
Oh, God, I wish you could see the photos they sent with this. Oh dear, oh dear. These guys seem to have a lot of problems with women, can't say I'm altogher surprised. Hang on a tick, there's a note with it too: *"This is only a four track recording so sound quality is not too good."* Aah, that would explain it. *"Please state the fact that we need a new bassist."* Consider it done. One of these days idiots like Hades will realise a rapidly increasing proportion fo the heavy rock audience are women who might justifiably be offended by junk like this. Jeez, I'd hate to be a girl into HM/HR, it must be so degrading. 'Spare Rib' would have a field day with this. Another one to avoid.

DIANA ROSS: 'So Close'/'Fool For Your Love' (Capitol).
The A-side is typical DR chart-bound drivel and not a patch on the rather excellent 'Muscles' but, and here comes the real killer, flip it over and the Queen of Motown proceeds to maul over every pre/mis-conception you ever had about her. If this isn't Heavy Metal then I don't know what is. And that voice! I just love it to death!! Believe me, this is staggeringly brilliant, mind-bogglingly wonderful. Buy it, buy it, buy it: play it to all your friends!!

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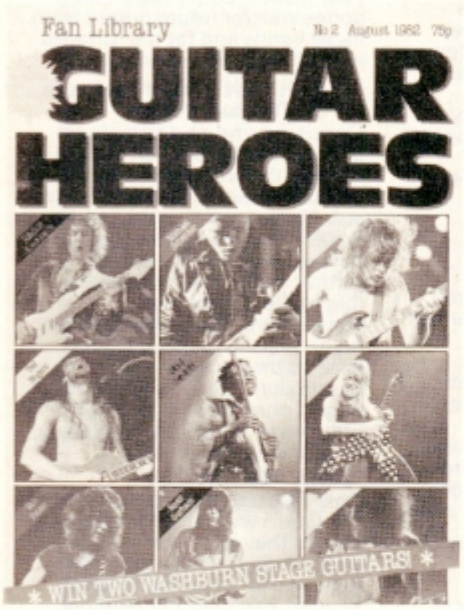

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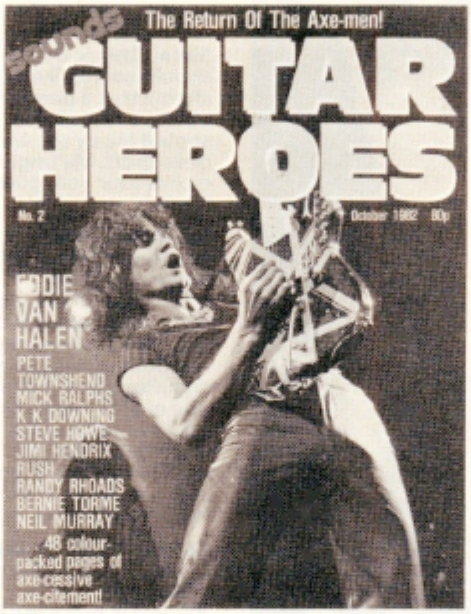

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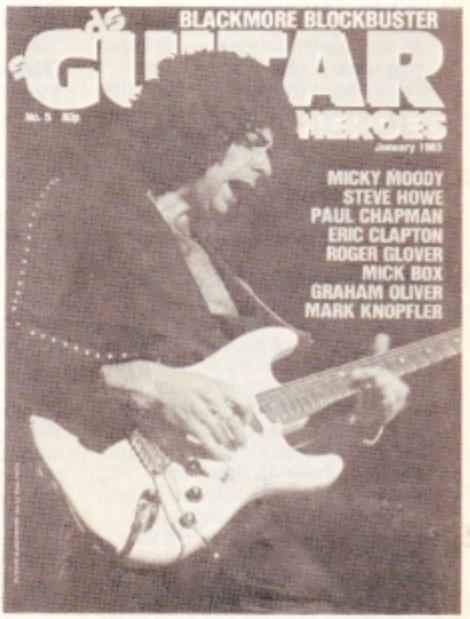

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GUITAR HEROES

pic by Edward Przydzial

Kiss' Ace Frehley

WHEN DID YOU BEGIN PLAYING GUITAR? When I was 13.
WHY DID YOU START? Because I loved The Ventures, an instrumental band.
FIRST TYPE OF GUITAR: A Japanese Zimgar – it was a Christmas present.
MUSICAL TRAINING: None, I'm self-taught.
EARLY INFLUENCES: The Beatles, Jimi Hendrix, Cream and The Who.
FIRST PUBLIC PERFORMANCE: At a high school dance when I was 13. I played in a group called The Exterminators.
FIRST APPEARANCE ON RECORD: The first Kiss album.
RECORDING BANDS: Kiss.
OTHER VINYL APPEARANCES: None.
EQUIPMENT (LIVE): Marshall amps and Gibson Les Pauls.
STUDIO EQUIPMENT: Old Fender amps from the '50s and a Gibson Les Paul custom.
NUMBER OF GUITARS OWNED: I collect guitars and own about 150. Two of my favourites are a 1959 Curly Maple Top Sunburst Les Paul and a 1957 Maple Neck Stratocaster.
MOST MEMORABLE SOLO ON RECORD: I'm proudest of my work on a song called 'Fractured Mirror' (a track on his solo album).
OTHER GUITARISTS YOU ADMIRE: Keith Richard, Pete Townshend, Eric Clapton and Jimi Hendrix.

PENPALS

This is a FREE service. But keep it brief – and clean! Send a photo too, if you like. Long, boring Penpal letters will go in the bin!

21 YEAR old HM guitarist seeks correspondence from anyone in the world who loves metal. Into Priest, Accept, Trust, Y&T, Starz, Uli Roth, Tygers, Scorps, Steel Assassin. All letters answered. **Marc Schumann, PO Box 4062, Brockton, Mass 02403,USA.**

28 YEAR old into the Stones, Zeppelin, Floyd, Foreigner. Wants penpals from all over England, Australia, New Zealand and anywhere. All letters anwered. **James Gee. PO Box 6687, Postal Station A, Toronto M5W 1X5, Ontario, Canada.**

18 YEAR old female into HM/HR music would like to write to meet males 19+ in London/Amersham area. Please send photo if poss. **Liz Rogers, Charsley, 33 Copperkins Lane, Amersham, Bucks.**

HI, 20 year old male photographer from Denmark would like to write to females. I'm taking photos of all the bands that visit the country. I'm into Maiden, Priest, Saxon, Rainbow, Journey, Toto and Kiss. I have HM bands on video (about 100 hours). **Henrik Hildbrandt, Holmbladsgade 6, 4, 2300 Copenhagen, S Denmark.**

16 YEAR old male wants female or male penfriends to write to or meet for friendship and gigs, also Reading. Heavily into Rainbow, Cozy Powell, Whitesnake, Gillan, Tygers and more. Photo appreciated. **Andy, 79 Rushfield, Potters Bar, Herts.**

17 YEAR old male into Black Metal bands such as Venom, Mercyful Fate, Blitzkrieg, Witchfynder General etc. Would like to correspond with hardcore headbangers with similar taste. **Bob Otis, 212 Waterman Ave, N. Providence, R.I. 02911, USA.**

23 YEAR old atomic Canuck into Girlschool, Maiden, Quo, and Kate Bush. Would love to hear from female Brits into same and Canucks. **Warren Dean, 803 102 Agnes Street, New Westminster, British Columbia, Canada.**

CRAZED 21 year old headbanger seeking heavy correspondence from every corner of the world. Trade live tapes and info of any heavy group. All letters replied. **Stuart Fulton, 11 Plover Dve, Yangebup 6164 Perth, West Australia.**

I AM a 16 year old from Israel, a male headbanger crazy about Judas Priest and into Tygers, Ozzy, Gary Moore, Diamond Head and many more. Would like to hear from other male or female 16-18 year old headbangers especially those who live in London. **Erez Levitih, 22/a Zamenhoff St., Herzelia/B U6592, Israel.**

16 YEAR old Heavy Metal fan wants to hear from headbangers all over the world. I'm crazy about all HM/HR but especially Maiden, Saxon, Venom, Accept, Motorhead and Anvil. **Per Ekestubbe, Ekebacksu 19, 28100 Hassleholm, Sweden.**

OUR NAMES are Maria and Dawn and we are 15 and 16, into Ozzy, Van Halen, AC/DC etc. Male fans from about the age of 15-18 who live in London area please write. **Dawn and Maria, 134 Woodcook Hill, Kenton, Harrow, Middx.**

HALF a brain left but still rocking! Crazy female, reasonably good looking, into most HR and HM. Finances not stable but if you send a stamp, a guaranteed reply will come your way. No obscene letters I can't understand them. Males/females 17+ write to: **Sandra Hardcastle, 69 Victoria Street, Featherstone, West Yorkshire WF7 SEZ.**

20 YEAR old male rocker into gigs and travelling would like to write or possibly meet girls anywhere. Photo appreciated. **Andy Pascoe, 6 Longfield Close, Callington, Cornwall.**

I'M A 20 year old US female rocker into Rainbow, Krokus, Queen, MSG UFO, Sabbath, Scorps, Accept, Twisted Sister etc. Anyone 16+ and into trading concert photos feel free to write. **Holly Grant, 18545 Burleigh Road, Brookfield WI 53005, USA.**

ROCK PHOTOGRAPHER (21+) would like to correspond with anyone (17+) into: Randy Rhoads, Scorps, UFO, Def Leppard, and New York bands. Would like to trade live rock photos. **Peg Michik, 1180 W. Dominick St., Rome, New York, 13440, USA.**

AN 18 year old female seeks new friends in London for gigs and pubs, moving on January 5, penpals wanted worldwide also. All letters answered. Originally from Livingston, Scotland. **Lesley Forrester, 5 St Albans Avenue, London W4.**

19 YEAR old male wishes to trade live/demo tapes with all people, especially from Europe and UK. Please include list. Into Y&T Mercyful Fate, Accept, Electric Sun etc. **Adam Warburton, 31 Thomas St, Runcorn, Cheshire WA1 1BU, England.**

WATCH OUT, I'm coming to HM England this year, even if I have to swim. I'm a 21 year old blonde who loves to hear from long haired guys. I'm crazy about: Whitesnake, Saxon, Kiss, Purple, Jaguar, Tygers, Lizzy and more. But I'm devoted to the one and only Maiden. Keep on rocking guys, but take a moment to write to me. Photos appreciated. **Janet V. Doeselaar, Crooswyksestraat 108, 303u AP Rotterdam, Holland.**

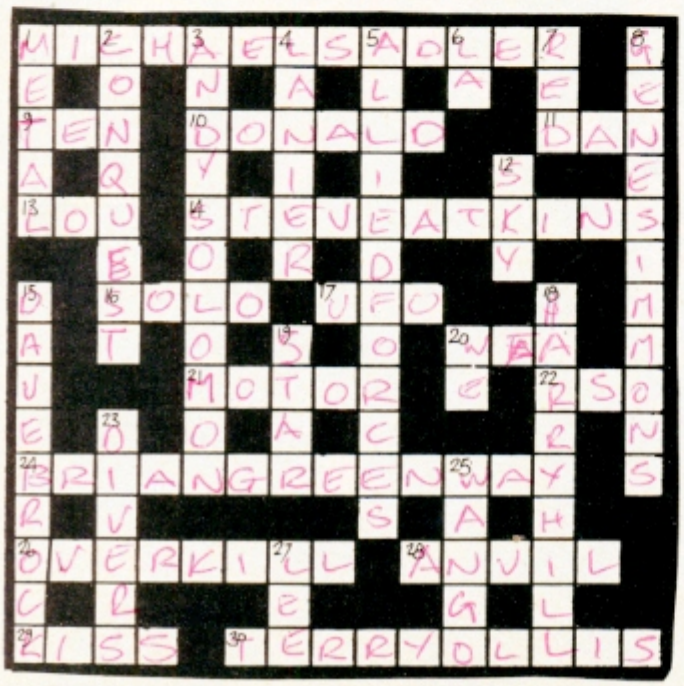
22 YEAR old female into Gabrial, early Genesis, Marillion, Diamond Head, Floyd, Zep and Hawkwind of course. **Stella, 4 Mill Lane, Codnor, Derbyshire, DE5 9QF**

I'M A 20 year old metal maniac, musician boy. If you're a headbanger into Zeppelin, Purple, Sabbath, Whitesnake, Maiden, Aerosmith, Motorhead etc. too, why don't you write to me? **Ugur Karacaoglu, P.K 12 Asagiayranci, Ankara, Turkey.**

CRAZED AUSSIE male headbanger 20 years who's deeply into Twisted Sister and Manowar wishes to correspond with all headbanging women around this metal globe. I also like Venom, Anvil, Triumph, Halen, Maiden, etc. **Peter Pine, 12 Willarong Road, North Caringbah, 2229, Sydney, NSW, Australia.**

18 YEAR old HM freak from US into Tytan, Stampede, Terraplane, Y&T, Raven, Accept, MSG, Scorps, Jaguar, Fist, Trespass, and all other HM bands. Wants to correspond with all HM freaks all over the world (pref. female) **Phil Moller, 3802, 5th Avenue, Sioux City, Iowa, USA 51106.**

KERROSSWORD!



ACROSS

1 Vocalist as a silent knight? (7.6)
9 How many cities for Ted to be intense in? (3)
10 Dharma's duck? (6)
11 McCafferty from Nazareth (3)
13 A foreign Gramm (3)
14 Dark Star's drummer (5.6)
16 Rory Gallagher on leaving Taste? (4)
17 Have they recorded the Theme from ET? (1.1.1)
20 Label conglomerate (1.1.1)
21 Hagar's bad scooter (5)
22 Label for Slowhand (1.1.1)
24 He sips wine in April (5.8)
26 Motorhead going OTT? (8)
28 Find 'em at the HM forge (5)
29 Love gunmen (4)
30 Sometime skinsman with Hawkwind (5.5)

DOWN

1 28 put it on it, if you see what I mean (5)
2 Heep from 1066? (8)
3 Keyboardsman with the legendary Amboy Dukes (4.7)
4 B.O.C.'s Allen (6)
5 Triumph's combined army (6.6)
6 Where Rainbow connect (1.1)
7 Colour of 21? (3)
8 One destroyer (4.7)
12 Where Beatles put Lucy (3)
15 One time pal of 30 (4.5)
18 Drummer with Fist (5.4)
19 Star for Lady of Mars (4)
20 Queen's champions? (2)
23 Pluralize what the Halens put down (6)
25 Ted's tango (5)
27 Man in a rush? (3)

ACROSS: 1. Michael Sadler; 9. Ten; 10. Donald; 11. Dan; 13. Lou; 14. Steve Atkins; 16. Solo; 17. UFO; 20. WEA; 21. Motor; 22. RSO; 24. Brian Greenaway; 26. Overkill; 28. Anvil; 29. Kiss; 30. Terry Ollis.

DOWN: 1. Metal; 2. Conquest; 3. Andy Solomon; 4. Lanier; 5. Allied Forces; 6. LA; 7. Red; 8. Gene Simmons; 12. Sky; 15. Dave Brock; 18. Harry Hill; 19. Dark; 20. We; 23. Divers; 25. Wango; 27. Lee.

MOLTEN METAL

Laura Canyon visits the steel capital of the US to watch REO Speedwagon burn while the Pittsburgh cops boil

THIS IS what Sheffield would be like if the temperature was 95 degrees and the people talked funny. Pittsburgh Pa. is the Steel Capital of the United States – we're talking *heavy* metal – and there's tons of the stuff everywhere you look.

Tall sheeted buildings poking out of the smog and grime like giant cutlery sets; dozens of intricate bridges that look like steel dumping grounds; even the arena where they hold the rock concerts is some domed metal spaceship affair. Stick the Alien in front of the thing and he'd start feeling homesick immediately.

Inside the spaceship it's packed solid and still it's the only place in Pittsburgh where the air's fit to breathe. I'm about to light up a Winston when someone taps me on the shoulder and shakes his head. There's no smoking at Pittsburgh concerts. So much as flick your Bic and one of the many armed cops comes up and gives you a ticket, an instant on-the-spot 25 quid fine. This is the place where Van Halen and fans were herded off to the clink for inciting/commiting the act of lighting fags. No wonder when Kevin Cronin skips on in all-white and the rest of the band prance behind him it looks like holding all the promise of a Donny and Marie show.

WRONG. The crowd – and a crowd it is; two nights sold-out and we're talking somewhere big enough to drive a car in – stands up, the brave ones hold up lighters, the cops lead out one kid in a choke hold that sounds far nastier on his throat than any cigarette, and REO Speedwagon start the ball rolling with two of the strongest songs from the new album 'Good Trouble' . . . .

Pause while I do a Pete Makowski in justification of REO. Somehow whenever they're mentioned, the words Styx, Kansas, Boston and Journey seem to tag along like wimpy kids clutching at mummy's apron. The grouping is about as useful as categorising Visage with Roxy Music. I mean, whoever hears of Boston these days, and whoever wants to hear of Kansas with their overblown excuse for rock and roll. Styx just seem to try too hard, seem postively allergic to the worlds 'simple' or 'straightforward', imbuing even their best songs with odd ideas like 'concept'. Journey – well, apologies to Pete – but whenever I hear a song on the radio that's dippy and insinuating it always turns out to be Air Supply or Journey; Journey put out some fine stuff in the past but they're about as much the old Journey nowadays as the latest Dr Who is to that little old guy with the long white hair. Which leaves REO out there on its own doing pretty much what it's always done. Except that before only their mothers liked them; then the Midwest liked them; and now they're just about the biggest thing to have happened in the United States of America.

They'd been doing okay for ages, pretty much slogging the hinterlands of America and playing long, happy, energetic sets to people of a like mind, until their last album, 'Hi Infidelity' did a 'Rumours' with people snapping them up by the millions. Which isn't to say that suddenly they'd put out a brilliant album. What 'Hi Infidelity' was is a very good album, a consistently good album more to the point. Once people got to hear a few choice songs on American radio, most of them went to buy it.

I think – without being too cynical – you'll find that brilliant albums don't really sell all that well. It's the good ones – ones people can feel comfortable with, ones they can play when they want to have friends over or make out on the sofa without having to get up and jump tracks here and there, ones they can stick on without really thinking about it – that sell the millions.

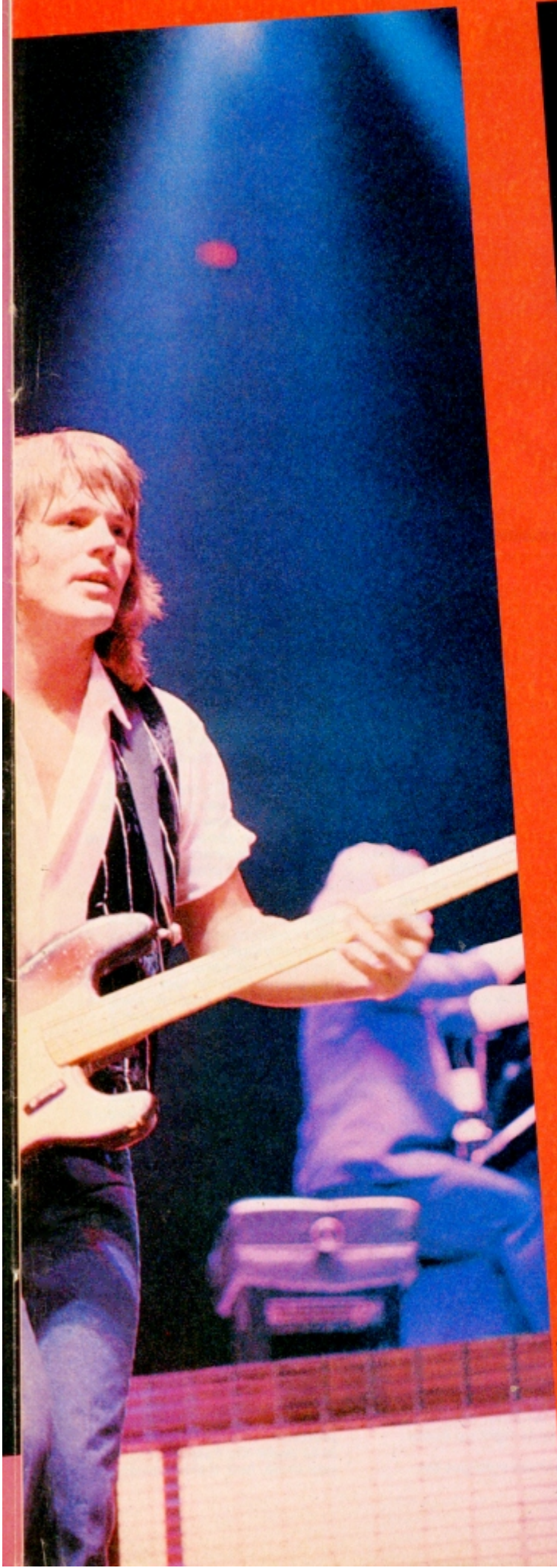
That was certainly the case with 'Rumours' and I'd bet a week's beer money it was the

CONTINUED PAGE 46

REO SPEEDWAGON

KEVIN CRONIN

BRUCE HALL Pic by Chris Walter



GARY RICHRATH Pic by Chris Walter

CRONIN and RICHRATH

REO

FROM PAGE 43

case with 'Hi Infidelity' too. And still it wasn't an album crafted specially to get on the airwaves and empty the pockets of impressionable Americans – give them a little more sense than that. It's basically what they've done all along – medium-to-hard-boiled rock and roll with memorable melodies, some of them (notably singer Cronin's) sweet enough to break out of the headbanging circuit and into your little sister's collection.

Anyway, enough of the justifying and back to the arena, where the sweet stuff is in short supply. Even the ballads have more balls than a herd of buffalo and they're stuck nearer to the end. There's a couple of hours of raunchy rock and roll, lots of rabble-rousing stuff, some arm punching anthems, spiels about pushing to succeed (cheers!) and dealing with nasty people like Rolling Stone writers (boos!) and songs going way back (their first album was in 1971) that the crowd still sings along to.

There's the new single, 'Keep The Fire Burnin'', where the kids light matches and the cops fume. There's 'Riding The Storm Out' where REO sets off fireworks and flashbins and the cops explode. And there's half a million encores until the band manages to blow half the fuses onstage and agrees to call it a day. And somewhere inbetween all that there's a tough instrumental, a five-minute guitar solo, a whole lot of running around and a great deal of audience delirium. So much for wimp-rock.

Backstage Kevin Cronin is still buzzing with a voice that's normally three times faster than the average mortal (he's got doctors certificates to prove it). Right now it's rattling along like a Concorde. The rest of the band – Gary Richrath on guitar, Neal Doughty on keyboards, Alan Gratzer on drums and Bruce Hall on bass, a line-up that goes back forever – is off back to their Sports Resort Hotel out of town for a 2am game of tennis. I know; but as Brian Johnson said, there's some strange disease going round in the States . . .

It's the third time I've spoken with Cronin over the years, going right back to a time when he had to talk fast because most people cut him off after three minutes as being all such an insignificant musician deserved. Nowadays "People" and the likes are on their knees for interviews; Kevin's still the same. Turn this interview to 78 rpm, stumble over the odd word, stick on their record and you'll find out why REO Speedwagon is another US band who didn't mean a light in the UK that's about to change things fast.

pic by Chris Walter

KEVIN CRONIN: "I'm into it to have a good time and meet more girls"

Bands that combine hard rock with lighter melodies seem to be the biggest sellers in the States, kind of all things to all (wo)men. Do you think you could do just as well in England where bands seem to be more distinctive?

I haven't been to England in a while, but last time we were there we did real well. I'm anxious to go back. But we don't think consciously about what we do – we just go out and do it. I have a tendency to write ballads and more melodic kinds of songs. I started out as a singer-songwriter, as a Jackson Browne type playing solo – and there was a time when REO thought, well, we're a hard rock band, we can't really do that kind of song.

Then when we did the 'Tuna Fish' album in 1978 (their first big-seller) I said 'wait a minute, I'm writing all these songs, and there's no reason why we shouldn't do them'. So I think what we've done is taken songs that would be kind of folk songs and we've thrown that heavy guitar in there and thrown that heavy band influence in. And I think everybody likes a good melody, everybody likes a good lyric – in England too I would think – and everybody likes a good powerful beat and a good powerful sound. So I think we've kind of put those two things together. I'm not saying that we're the only ones that have ever done it, but I think REO is the only heavy rock and roll band that has a singer-songwriter in the band too.

I would certainly hope we would break in England. We've yet to do a major tour of Europe and I'd sure like to. See, we started out being the biggest group in the Midwest, and then New York and Los Angeles seemed like foreign countries to us – we thought we'd never be able to break through there. Well last year we broke through to New York and LA and kind of conquered the US and conquered Japan. The only place we haven't really made an impact has been in England and Europe.

That's like a frontier for us – a challenge. The English audiences – well some of the best bands in the world have come out of England, obviously the Beatles and the Stones and the whole English Invasion that I grew up on – those are my favourite bands; without those bands I wouldn't even be playing right now because I didn't used to like the American music in the fifties or sixties – well I'd like to think the English would like us.

Have you been keeping up with your England counterparts – the NWOBHM for example?

I listen to the radio all the time, I hear a lot of songs, and unfortunately on American radio often they'll play a song by a group and they won't say who it was, and maybe all of a sudden I'll hear it's the new Scorpions song. I don't have a lot of time to sit down and listen to albums, so I'm a little bit out of touch I'm sorry to say.

How do you feel about going over to England and playing small halls again? Other than seeing you at the Palomino a few years back (a suprise gig at a 200-seater cowboy club) you never play anything less than five figures.

If there's kids there and they're excited – rock and roll is rock and roll; it doesn't matter whether you're playing it in a club or a football stadium, it's the same thing. If we feel the energy coming from them, we give it back. It's a sharing thing, like any relationship, and we have a really close relationship with our audience, whether they're 50,000 seats away or right up in our faces.

Last year we sold out the Astrodome – 80,000 seats – and a month later we were in Japan for a 2500 seat house and the Japanese people don't even applaud between songs, it sounds like a library. But it's the same thing – you go out there and you play as hard as you can. You do it because you love to do it and because you're having fun. I think if we're enjoying it onstage, it spreads out to people kind of, no matter how many people there are.

You were talking somewhat nostalgically onstage about the old days, when you slogged through the Midwest in a clapped out $50 Chevrolet, and later in an old crate of a plane that kept crashing, with a stoned longhaired pilot at the controls. Is there anything you miss about being able to muck around and get on with things now that you're treated like big stars?

The thing is, I've always felt like a big star! When you're 17-years-old and you sell out a 200-seater club, you're treated like a big star then. I played my first gig when I was in Junior High School and I got paid five bucks and there were 20 people at somebody's party – but as far as I was concerned I was a big star then. It's all relative. I don't feel any different now than I ever did. Maybe other people's perceptions of me have changed, but the way I feel is I'm just where I belong. I'm glad our success has happened as gradually as it has because it went from clubs to schools to colleges to bigger places and now we can play football stadiums and not feel any different.

The way REO used to make their albums was go in, smoke dope, have some fun, and not give a damn about Business and the Billboard charts. Can that stay the same after the last album?

We still have a pretty lightweight attitude about it. I don't want to talk about smoking hash and stuff, but it's got to be fun. We think about Billboard magazine after the fact. I think I have a different attitude towards the trades than most people. People look at the trades and say, 'well, how many records did we sell?' and bla bla bla. To me the trades are just like a popularity contest or something. I'm not thinking about how many people have *bought* the album, I'm thinking about how many people have the record in their houses and are playing it. I guess it's almost the same thing – in order for them to play it they'll have had to have bought it, so that makes our managers and accountants happy. But what makes *me* happy is that people are enjoying the songs that I write.

So if they stole it, that's okay, as long as they're playing it.

It's okay with me, as long as they've got it and as long as it makes them happy.

What's it like when your last album has gone over six times platinum, though? When you go in to make the follow-up don't you think, hell, if this one doesn't

sell as many or more, forget it, it's over?
I can't deny that the thought occurred to us. At the same time, as a writer and artist you don't think about that all the time. I think everybody else is thinking about that for us – the record company and the managers and the business people are thinking about it – so I kind of think about it secondhand because I hear about it from them. But making the 'Good Trouble' album was no different from making any other record that we made. Every single record that you make, you're still putting your life and your soul on the line, no matter if the record before had sold six or six million.

The only thing different this time is in the past we've always been following up things that weren't successful and coming from that angle. This year we were following something that was successful – so I suppose it affected me somehow, subsconsciously, but consciously it didn't. It's just as hard to write songs and it's just as hard to get those emotions flowing now as it ever was.

When we were on tour last year and the 'Hi Infidelity' album was No 1 for one week, then two weeks, then all of a sudden it was No 1 for so long, the fact did occur to me: 'oh boy, now it's going to be easy. The next album's going to be real easy'. I think I thought that for about a couple of minutes, and then I realised that what you did last year has nothing to do with what you're doing this year. If you won the World Series last year, it doesn't automatically mean you're going to win it again this year. It's just as hard, though the success is nice. What we did on 'Good Trouble' wasn't exactly the same – you never do the same thing twice – but what *is* the same is you can't go figuring out how to try pleasing other people. All you can really do is please yourself and just hope that other people will like what you like.

According to most of the reviews, you did try to put out a follow-up that was as near the same as possible. You've been accused of being bland and calculated, that you've sacrificed the fun rock and roll spirit for big sales.

I keep hearing that. I don't quite know what anyone means by that, because all my life and all through the career of REO Speedwagon two things happened. There were always people telling me: your songs aren't commercial enough, make your songs more commercial and you'll be successful. They'd tell me that over and over again; it used to make me crazy. At the same time people would say to REO: you guys are too rock and roll, too much of a Midwestern boogie band, you've got to be a little bit more commercial. And when someone says 'commercial' I'm not quite sure what that means, but what it means to me is that your songs are songs that are appealing to people, that say things people want to hear, that people hear a few times and hum to themselves and enjoy them.

And the songs I wrote on the 'REO Two' album 10 years ago, songs like 'Music Man' and 'Let Me Ride' are no different than the songs on the 'Hi Infidelity' and 'Good Trouble' albums.

They're trying to say that we found some formula for success that we're following. And it's so ludicrous, because anybody who listens back to what I wrote 10 years ago, will know I was writing the same style of music. And it just so happens that all of a sudden everybody in the world said 'oh boy, now I like that what Kevin Cronin writes!' It wasn't that I changed my style of writing to try and please anyone. I mean, I wish I had a formula for success. If I did it would make things a lot easier. I'm just doing what I've always done and hopefully I'm getting better at it.

How do you feel about these attacks?
It pisses me off! For somebody to come out and say those things in the press – as if they know, as if they've talked to me and know that I'm sitting around with a calculator writing songs – they don't know about the months that I sat with my guitar having five nervous breakdowns a day trying to get those songs out of me. If someone thinks I had a formula when I wrote a song like 'The Key' they're crazy, because that was one of the hardest songs I've ever written. I was writing that song to myself basically, because that's really what you're doing when you write.

I write songs to keep myself going – like 'Keep The Fire Burning.' It's a difficult thing. When you write a song it's like you're going out and pulling your pants down in front of a million people, and that's not an easy thing to do. So when I wrote 'Keep The Fire Burning' I was telling myself 'listen, don't give up.' Success is a good thing and it makes you feel good for a little while, but then you've still got to make that next album.

Right now I'm working on interpreting my feelings. Every album I make I'm just interpreting my feelings in a clear way so hopefully other people are going to hear them and say, 'oh yeah . . .'. And to me that makes a great song. If something that I say makes anyone feel less crazy – to me what makes you feel crazy is if you think you're the only one out there who feels something – and a bunch of people go 'wow, that's how I feel, the exact same way. I thought I was the only one on earth who felt it and here's Kevin and he's saying the same thing', well to me that's what it's all about.

We've always kind of stood for hard work. We've gone through the hardest of times, we've gone through the worst times that anyone can imagine in our career, and everybody goes through that in their life too. And the fact that we keep going and that we continue to survive is hopefully something that the kids can look at and help them to survive too.

This album and the last one leapt up the charts without your usual endless tours and slogging. Now that you no longer need to keep up that suicidal pace, will you do so?
People have said to us 'this record is automatic, it's automatically going to be this or that.' The minute anybody says to me that something is automatic I say 'bullshit'!

Our live LP was called 'You Get What You Play For'. If you get something for nothing you don't have anything. We're shortly into the tour now and the record's been out only a few weeks, and it's true after a success like 'Hi Infidelity' there's going to be a certain amount of people who are going to run to the store and buy the new record un seen. But if we weren't out here working for it and showing the people that we're doing it, then I think it would probably stop real soon.

Making a record's one thing, but going out and playing the songs for people and getting out there onstage – that's what I live for. I don't live for being on vacation. As a matter of fact we had our first vacation in 10 years – six weeks off – and I just about lost it. I was nuts! I went to Hawaii, and you're supposed to be able to mellow out in Hawaii. I was a nervous wreck in Hawaii! I'm just now, after a week and a half on tour, starting to relax and feel like I'm where I belong.

Why are your live shows so much more powerful and hard rock than your albums?
That's just how we are. On the records you can overdub things, you can use background singers. Because on the record they can't see you jumping around, you kind of make up for that with production tricks. On the road though it's just the five of us out there having a good time, so it's not the same thing. If it was, why would anyone want to have the album and come and see the concert? We try to make it sound as much like the album as we can – but we get a little more excited onstage. In the studio you're a little bit more mellow.

Doesn't it scare the little girls who come to hear the ballads?
I hope so. I like to scare little girls.

How do you deal with having an audience that's divided down the middle into beer-drinking hard rock fans who come to do imaginary solos, and courting couples who come to flutter their eyelashes?
I think it's neat that all those kids like us. This is more than a one-sided band. If I wrote all the songs it would be one thing, and if Gary wrote all the songs it would be another, but all five of us influence what happens. I believe that things shouldn't be so polarised – that black people and white people and rock and rollers and people who are going steady, all kinds of people should be able to hang out together and still have fun.

I was always hearing daft stories about the crazy stuff you did on the road – ketchup painting in hotel rooms, toga parties, kidnapping ducks and the like. Now you're famous and respectable, do you have to behave yourselves?
We don't behave ourselves! We do have a little bit more protection now, but we still get as crazy as we ever did.

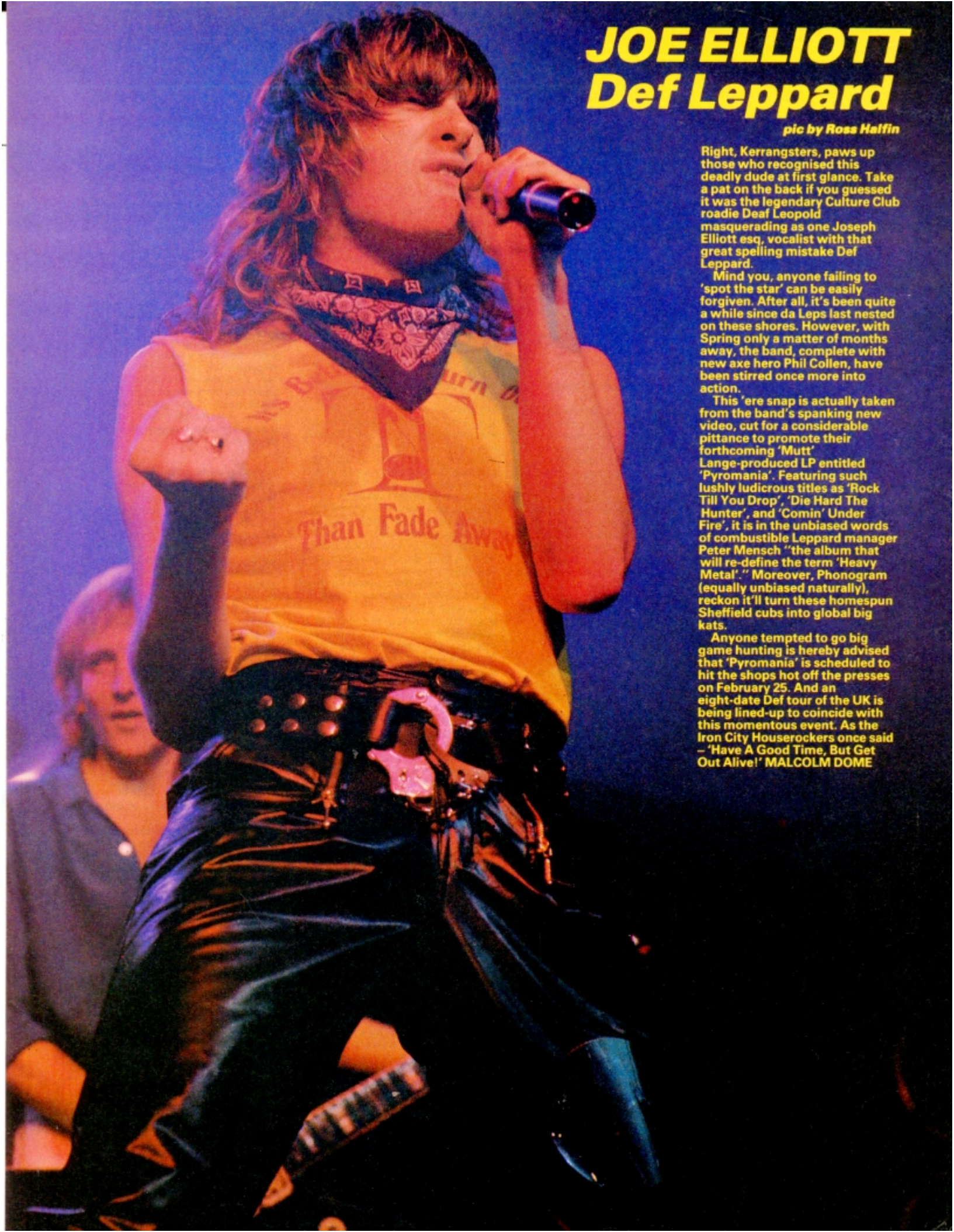
Anything happened on the tour so far?
A couple of days ago – it must have been in Charleston West Virginia – there were a lot of girls waiting at the airport. One girl was real beautiful and taking pictures and I just caught her eye. Then I came back to the hotel – we always have an extra room just to play music and jump around in – and the girl showed up there. She said that her boyfriend and her had a deal – they were going steady, but if he ever met Jacqueline Bisset that she wouldn't mind if he – er – met her. And she said okay, if I ever meet the lead singer in REO Speedwagon you won't mind either. And he said okay, figuring it would never happen. Well, it happened . . .

Looking back on it, why do you think your last album sold as phenomenally as it did?
There was a lot of good songs on the album, but then you put them all together and there was some kind of a feeling came out of the whole record and I really can't describe it. It was just one of those records that gets people in the heart. And also the fact that it came at a point in our lives where it was a do or die situation – there was something about it that was special, magic. It just struck a chord in people.

We just said some things and kind of bared our soul – some of the things were stuff that men don't usually say about relationships and what they're going through. And we just kind of came out and stood there with our pants down in front of people. I can't explain it.

What did you go out and blow the money on?
I was driving to rehearsal one day and the freeways in LA are notoriously terrible. I was stuck and pissed off at getting stuck and I got off the freeway and was driving down the road and I saw a Mercedes dealer. And I thought – royalty cheques! I don't get to see royalty cheques, but I got to thinking, if we sell this many records I can probably afford a Mercecdes. So I went into this Mercedes dealers and picked out a nice new Merc and said 'I want that, call my manager and he'll tell you how I'm going to pay for it.' I got real cocky. And I dropped off my car and drove out with my Mercedes and I was just hot shit! To this day I don't know who paid for it or how it happened.

I don't really think about it. There's enough managers, enough people to worry about that. Me, I'm in it for the fun of it. I'm into it to have a good time and meet more girls.



JOE ELLIOTT
Def Leppard

pic by Ross Halfin

Right, Kerrangsters, paws up those who recognised this deadly dude at first glance. Take a pat on the back if you guessed it was the legendary Culture Club roadie Deaf Leopold masquerading as one Joseph Elliott esq, vocalist with that great spelling mistake Def Leppard.

Mind you, anyone failing to 'spot the star' can be easily forgiven. After all, it's been quite a while since da Leps last nested on these shores. However, with Spring only a matter of months away, the band, complete with new axe hero Phil Collen, have been stirred once more into action.

This 'ere snap is actually taken from the band's spanking new video, cut for a considerable pittance to promote their forthcoming 'Mutt' Lange-produced LP entitled 'Pyromania'. Featuring such lushly ludicrous titles as 'Rock Till You Drop', 'Die Hard The Hunter', and 'Comin' Under Fire', it is in the unbiased words of combustible Leppard manager Peter Mensch "the album that will re-define the term 'Heavy Metal'." Moreover, Phonogram (equally unbiased naturally), reckon it'll turn these homespun Sheffield cubs into global big kats.

Anyone tempted to go big game hunting is hereby advised that 'Pyromania' is scheduled to hit the shops hot off the presses on February 25. And an eight-date Def tour of the UK is being lined-up to coincide with this momentous event. As the Iron City Houserockers once said – 'Have A Good Time, But Get Out Alive!' MALCOLM DOME